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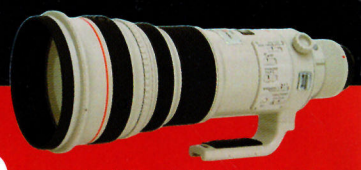

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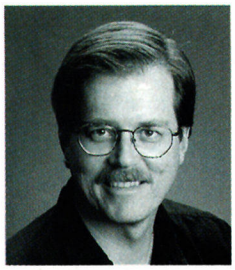
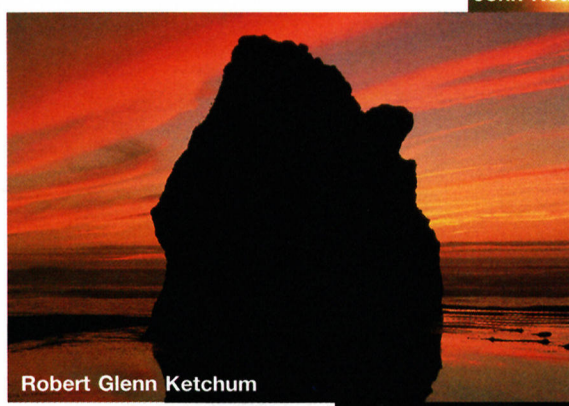


What a beautiful world we live in! Of course, we can't be blind to the bad things going on in the world and, of course, there are many things that need to be changed for the better. However, as outdoor photographers, we can choose to accentuate the positive, share our beautiful world with others and contribute to the wonder of life.

You'll find many great places to photograph our world in **Jim Clark's excellent "Great Photo Opps On Public Land" article.** He shares locations from around the country "owned" by the government—actually owned by you and me. Jim hasn't included the obvious places like Yellowstone or Yosemite. Few nature photographers need to be reminded of what they offer.

Jim highlights places, big to small, that you'll find perfect for the landscape, some ideal for wildlife, and even more. Within this big group, you're sure to find something near you or near where you travel that can offer a new take on the world's natural beauties. Many of our readers take business trips where they stay over a Saturday to gain a substantially lower airfare (even with an extra night at the hotel, the costs are lower). This can be a great opportunity to try out a new photo location for a day.

John Netherton "Photo Opps"



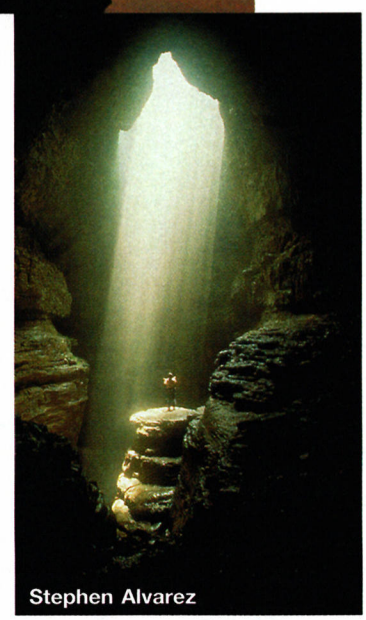
Robert Glenn Ketchum

Finding a great location is only part of the equation. Making images from that area that transcend the obvious and become art is the challenge. **James Lawrence's interview with Robert Glenn Ketchum** takes us behind the scenes, so to speak, to explore what makes a landscape photo "artistic." What about an image that resonates with people far beyond the actual subject? Robert is definitely a master in this area.

We've also got some locations that most of us will only explore vicariously—through the **cave photography of Stephen Alvarez.** Stephen is an expert at this work, and he brings you into the caves and shows them off in stunning ways. It's amazing when you think that an ordinary cave explorer won't see much more than black in some big caverns. Truly, you can see the power of photography here.

Of course, we've got some how-to tips and techniques to bring you ideas on making your photos better, no matter what the location. If you've ever wanted to photograph people at a foreign location, but found it intimidating, **check out Mark Harris' article on photographing children of different cultures.** Or maybe you'd like to get more out of your camera and need a reminder of some of the less used features. For the latter, read the article on camera features you should know.

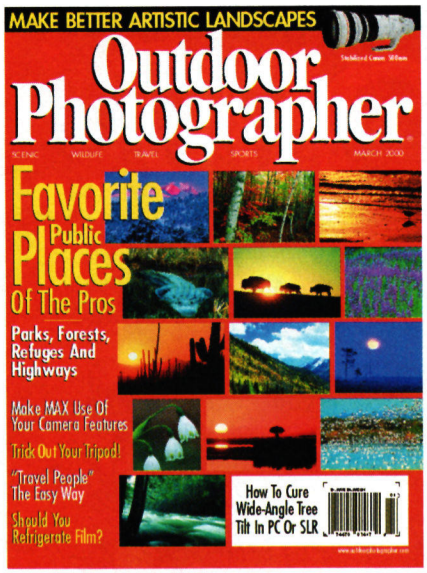
One thing we've gotten used to in recent years is the way tall subjects lean backward in 35mm wide-angle photos. They didn't always lean because, in the past, landscapes (and travel architecture) were photographed with a view camera that had perspective control adjustments built in to it. Check out Eliot Porter's trees sometime—they're so perfectly vertical. Today, we can get that look back either through special lenses or software programs available to anyone **(see "Verticals Straightened While U Watch" on page 80).**



Stephen Alvarez

As always, I hope you get inspired to go out and take more photos this winter. No matter where you live, there are great photo opportunities waiting for you (no excuses—I lived in Minnesota cold and snow for more than 30 years and never put the camera into hibernation). Dress warm and have fun!

—Rob Sheppard, Editor



Photographers: Jim Clark, John Shaw, John Netherton

We're fortunate to live in a world where we have such fantastic diversity. The cover of this issue is a testament to that. These images are but a few examples of the more than 50 great photo spots we've spotlighted in this issue.

Great photographs are where you find them. That can be across the country or across your town. Whatever kind of pictures you like to make. Sprawling grand landscapes, intimate close-ups of flora and fauna, portraits of animals in their natural environments, abstract images created out of otherwise recognizable natural features. The possibilities are literally endless.

The biggest obstacle to getting great photographs is just getting out. To borrow the famous Nike slogan, just do it. Once you're out with your camera and some film, good things seem to happen. Our guide to some of the country's best public lands will help point you in good directions for making your very best pictures.

Photographers Jim Clark, John Shaw and John Netherton have spent years traveling the length and width of the country seeking out photographs. They have made excellent use of our extensive national parks, refuges and other public lands. The "hot spots" listed in Jim Clark's article on page 44 are a great launching point for what's available to outdoor photographers. Your vision and a camera are the only things required to take advantage of them all.

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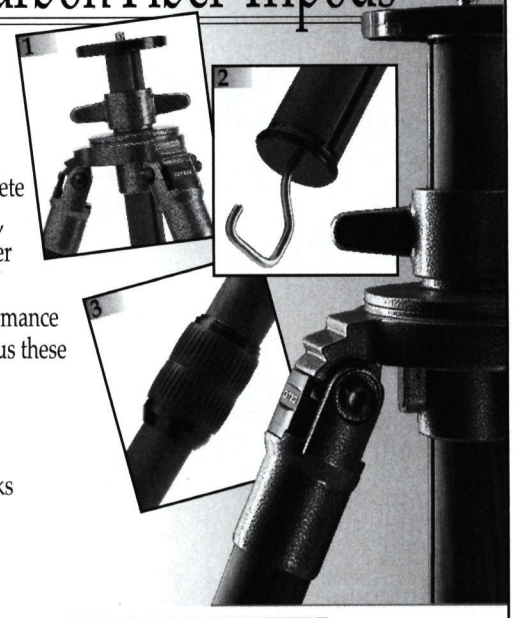

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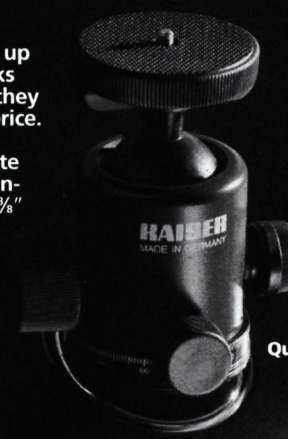

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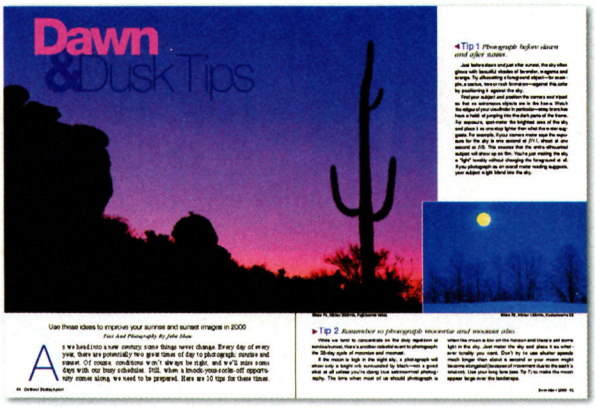
More On Wolves

Like so many of your readers, I enjoy nature and photography, and I truly enjoyed the recent article about wolves in Yellowstone ["Running With Wolves," September 1999]. My wife and I took a vacation to the Boundary Waters Canoe Area in Minnesota three years ago and we were fortunate enough to photograph wolves in the wild. It was one of the most awe-inspiring moments of my life. I have the utmost respect for wolves and all of nature. I'd also like to say I have the utmost respect for *Outdoor Photographer* and the ethics that are taught in your articles.

Name withheld upon request
Via e-mail

The Living Planet

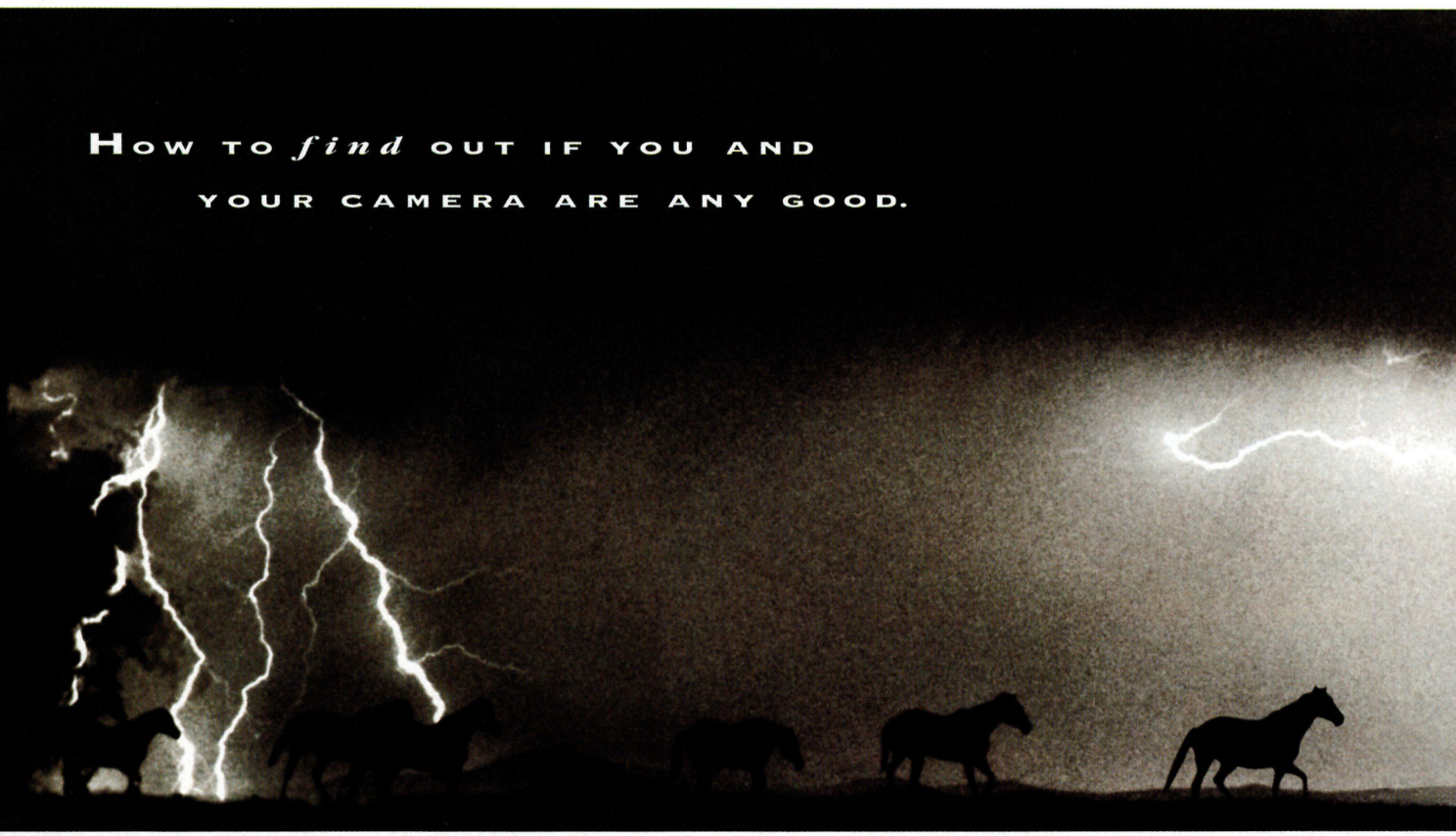
The World Wildlife Fund has changed its Web address: www.worldwildlife.org. The Web address we listed in "The Living Planet" on page 115 of the December issue (www.wwf.org) will inform you of the update. For those of you who may have accidentally typed www.wwf.com into your browser, we hope you enjoyed the World Wrestling Federation's site.



Millennial Issue

I've been a subscriber for about five years, and I've never seen an issue like the December 1999 *OP*. It's great! What I liked most was the article "The Living Planet." The insight of these photographers is phenomenal—not only are they well-respected in the photographic community, but to the rest of the world, as well. It was also refreshing to see John Shaw's feature, "Dawn and Dusk Tips."

Of all the photography magazines I've read this year, *Outdoor Photog-*



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rapher is by far the greatest. The insight that your editors have and the photos you publish are right on. If I were to recommend one issue of *OP* to a friend or even to someone who isn't into photography, it would be this issue of *Outdoor Photographer*—it will make anyone want to take photos.

Jim Slater
Via e-mail

Eagles Close To Home

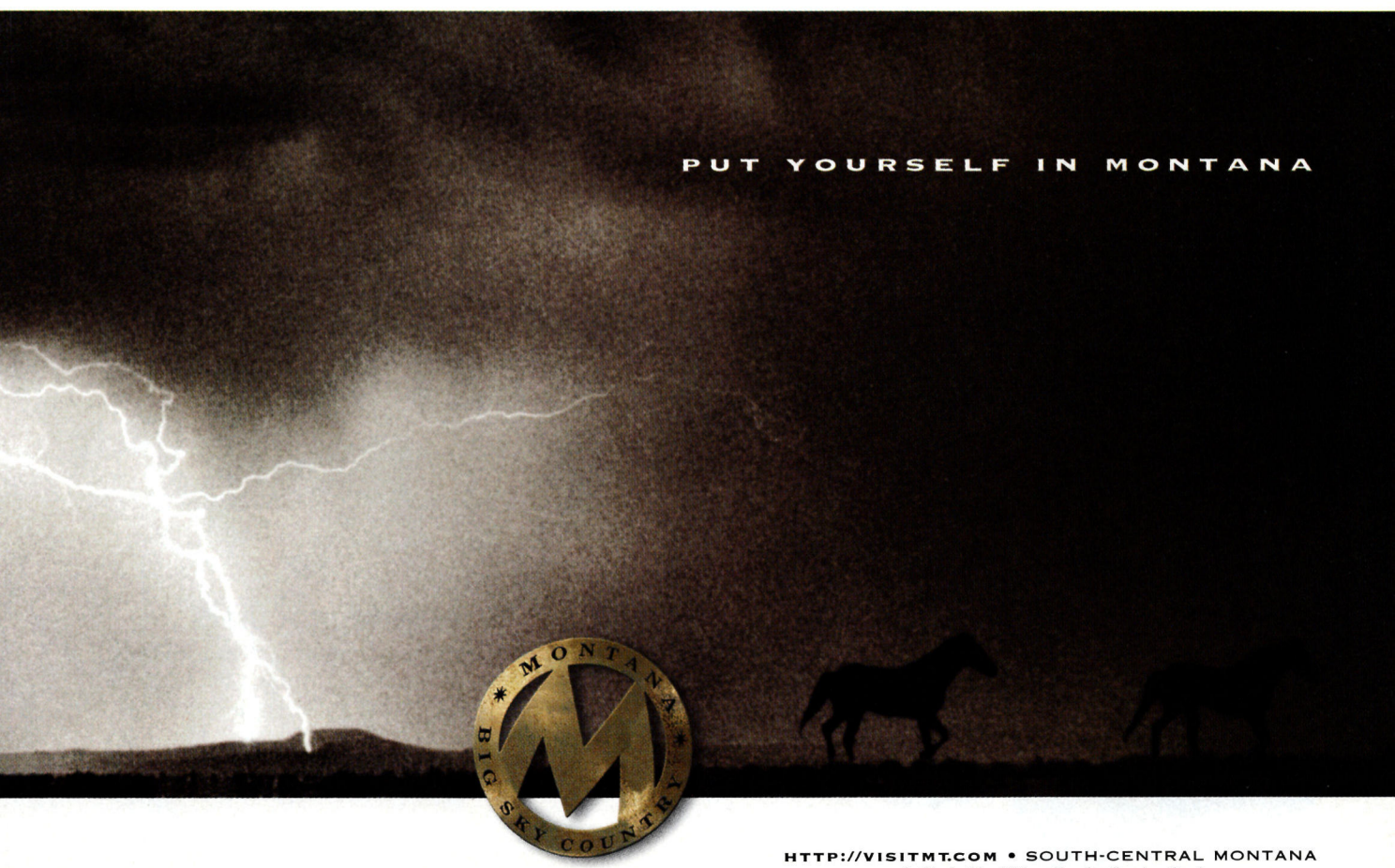
What a nice article on eagles in the February issue. I was surprised to see Branson, Mo., listed as a good place for eagle watching, but I guess I shouldn't be. I'm attaching a scan of a photo I took just this afternoon of a pair that was sitting above Lake Taneycomo in downtown Branson, where the birds can be seen regularly. However, most people who aren't nature lovers or photographers never know they're here. I have friends who have seen six and seven eagles at a time. Taneycomo is famous for its year-round trout fishing, and I think these birds have seen and read about it!

Dave Rust
Kirbyville, Missouri

The Fire Down Below

In the November 1999 issue of *OP*, we neglected to include G. Brad Lewis' Web site address. Please visit www.LavArt.com for some stunning photography of volcanoes.

Send your questions to: Letters to the Editor, OUTDOOR PHOTOGRAPHER Magazine, 12121 Wilshire Blvd., Ste. 1200, Los Angeles, CA 90025-1176, or e-mail us at editors@outdoorphotographer.com (editorial matters only). For subscription concerns, call (800) 283-4410. Visit our Web site at www.outdoorphotographer.com.



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Wear your favorite, most comfortable shoes in the field without worrying about staying warm and dry. **N.E.O.S. Explorer overshoes pull on over any pair of shoes, even hiking boots, for waterproof, insulated foot protection.** The Explorer is designed to provide excellent traction when worn alone, but will also pair well with snowshoes. Price: $65. **Contact:** N.E.O.S., (888) 289-6367, www.overshoe.com.

IN FOCUS

Fujifilm DS-260 HD Digital Camera

Photograph in any weather with Fujifilm's new DS-260 HD megapixel digital camera. Dust-proof and water-resistant, the camera's tough exterior lets you work without worrying about rain or splashes. A 3x optical zoom lens gives you the 35mm equivalent of a 35-105mm focal range. Price: $1,199. **Contact:** Fujifilm, (800) 800-3854, www.fujifilm.com.

Sherpa Snowshoes

Take to the snowy trails for exciting winter photo adventures in Sherpa's Ru Hiker snowshoes. Sherpa's new Lotus Comfort binding features identical bindings for the right and left feet and an easy-to-use strap system, so you won't have to fumble around in the cold. Price: $159. **Contact:** Sherpa Snowshoes, (800) 621-2277, www.sherpasnowshoes.com.

Intel Play QX3 Digital Microscope/Camera

Explore the microcosms of nature through Intel's new Play QX3 Computer Microscope. Three levels of magnification (10x, 60x, 200x) let you examine and capture still, moving or time-lapse images of leaves, insects and other small objects. The digital camera unit can be removed from its base to examine larger objects. Windows only. Price: $99. **Contact:** Mattel, (800) 628-8359, www.intelplay.com.

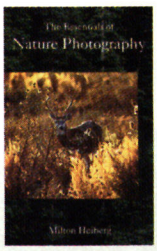
PUTTING ANYTHING BUT B+W LENS IS LIKE RUNNING A

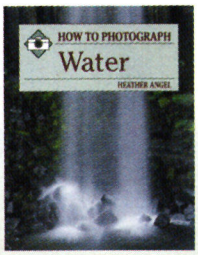
You wouldn't handicap yourself by running a marathon in combat boots, so why handicap your high quality lens by using an inferior filter?

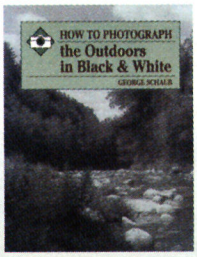
B+W filters are made to the same high-technology standards that are used in the production of the world's finest lenses. They are diamond cut from German Schott optical glass, precision ground, polished and tested to the finest lens quality to ensure flatness and parallel thickness. This assures that every B+W filter is free from color aberrations and internal flaws.

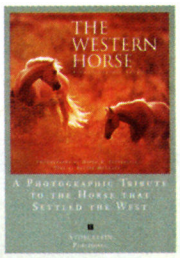
B+W MRC multicoating eliminates reflections and flare, while B+W Slim filters for wide-angle lenses eliminate vignetting caused by ordinary filters.

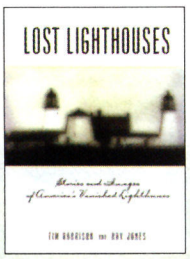
Many other brands of filters are cut from greenish window glass sheets or made from pressed blanks; methods that introduce internal strain and stress.

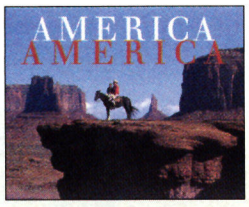












Books 'N Such

The Essentials Of Nature Photography by Milton Heiberg (Tern Book Co., 1997; ISBN 1-8903-0953-2). Improve your nature photography with this comprehensive guide to the tools and tricks of the trade.

How To Photograph Water by Heather Angel (Stackpole Books, 1999; ISBN 0-8117-2461-1). Get insight from this renowned nature photographer for better photographs of water in the landscape.

How To Photograph The Outdoors In Black & White by George Schaub (Stackpole Books, 1999; ISBN 0-8117-2450-6). Learn to make dramatic portraits of the natural world in the classic photographic medium used by masters like Adams, Weston and White.

The Western Horse with photographs by David Stoecklein (Stoecklein Publishing, 1999; ISBN 0-922029-70-9). A photographic tribute to the power, mystique and grace of the Western horse.

Lost Lighthouses by Tim Harrison and Ray Jones (Globe Pequot Press, 1999; ISBN 0-7627-0443-8). Embark on a visual tour of more than 100 of America's historic lighthouses.

America America with photographs by Sonja Bullaty and Angelo Lomeo (Abbeville Press, 1999; ISBN 0-7892-0530-0). Celebrate the natural beauty and cultural spirit of our multifaceted nation with this collection of stunning photography.

FILTERS ON A TOP QUALITY MARATHON IN COMBAT BOOTS.

Combined with imperfections in the glass, this can cause refraction of light and inconsistent image quality.

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Favorite Places

The Lost Coast of California

LOCATION As the only stretch of Northern California coastline without a paved road, the Lost Coast is unique. U.S. Highway 1 turns inland just north of Fort Bragg and rejoins the coast almost 100 miles later, south of Eureka. The area is accessible by paved roads to two trailheads, a series of inland and coastal hiking trails and dirt roads, and can be approached as two separate halves—the northern King Range Conservation Area and the southern Sinkyone Wilderness State Park. The difference between these distinct geological regions reflects the movement of the famous San Andreas fault line that runs through the area.

The western ridges of the King Range are reachable via 4WD roads from May through October, and a partially paved road traverses the inland mountains in a north-south direction. Rugged, rocky hillsides have stands of old-growth Douglas fir dotted with madrone and manzanita, but no redwoods. The highest point, King Peak, is reachable by three separate hiking trails, and the 4,087-foot summit offers stunning views.

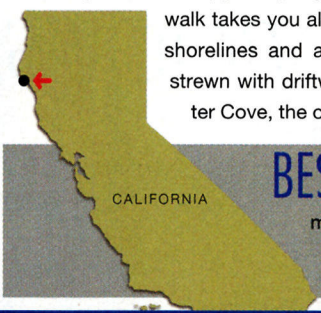
The best way to see the King Range is to hike the 25 miles of continuously accessible shoreline. Bring a tide table to ensure that you're not trapped by high tides. This incredible coastal walk takes you along black sand beaches, rocky shorelines and a large central section of flats strewn with driftwood. The beach ends at Shelter Cove, the other paved access into the Lost Coast. Here, the trails connect to the southern half.

Sinkyone Park is dotted with large stands of redwood, thick tan oak and bay tree forests and hidden coves with small beaches guarded by impassable rocky outcroppings. In winter months, whales migrate offshore—easily visible and thrillingly close. Sinkyone is less than 20 miles long, but the difficulty of the hike makes it a three-day adventure.

WEATHER The Lost Coast is the wettest area in California, averaging 100 inches of rain per year (mostly between October and April). This creates rain-forest conditions that support the richly diverse plant and animal life. Coastal influences create a constant temperate climate, but conditions can change quickly. Take clothing and protection for equipment in case of rapid changes in weather.

PHOTO EXPERIENCE The Lost Coast offers a variety of photo opportunities. Be prepared to photograph living tide pools, foggy beaches with pounding surf, deep green stands of redwood and fern, spectacular wildflower displays and diverse wildlife populations that include elk, black bears, eagles, sea lions, otters, whales and pelicans. Telephoto lenses (300mm and up) will allow you to get close-ups of the wildlife, and versatile zooms will make it easy to adjust your viewpoints for landscapes and seascapes.

Contact: Sinkyone Wilderness State Park, (707) 986-7711; Bureau of Land Management, (707) 822-7648. **OP**



BEST TIMES Summer is the driest season and allows for a wide range of exploration. When you're properly equipped, however, it's possible to visit year-round and find a multitude of photo opportunities. If you can brave the wet winter months, you'll find the forest at its greenest and most lush. Many dirt roads are impassable in wet conditions without 4WD; some are just plain impassable.

Text And Photography By Edgar Callaert

Trek There.

Lowepro's Trekker AW Backpacks

Seasoned nature and wildlife photographers know the demands of transporting their gear. No matter where your photographic journeys take you the challenges are the same—the weight and bulk of long lenses, extra camera bodies and a tripod can stretch your endurance to the limit.

Lowepro Modular Trekker AW packs are the solution. The most advanced harness systems provide maximum carrying comfort and optimum weight distribution. Of the four packs in the series—Super, Pro, Photo and Nature Trekker AW (all come supplied with the quick release Tripod Mount), you choose the size that's right for you and your equipment.

Trekker AW backpacks are modular, so you can customize the pack for your needs with a host of products from the Trekker AW accessory line.

For total protection against the elements count on the Trekker AWs to get you through the perils of your photographic pursuits.

Lowepro: We'll help take you places.

The most compact in the series, the Nature Trekker AW (airline carry-on) is shown with tripod mounted on side.

The Photo Trekker AW is airline regulation carry-on *(Shown with 35mm gear.)*

All interiors can be easily adjusted for Medium format equipment. *(SuperTrekker AW shown.)*

Lowepro's patented AW cover protects your equipment from nature's worst.

Fully adjustable, super comfortable, extra thickly padded internal frame harnesses. *(SuperTrekker AW shown.)*

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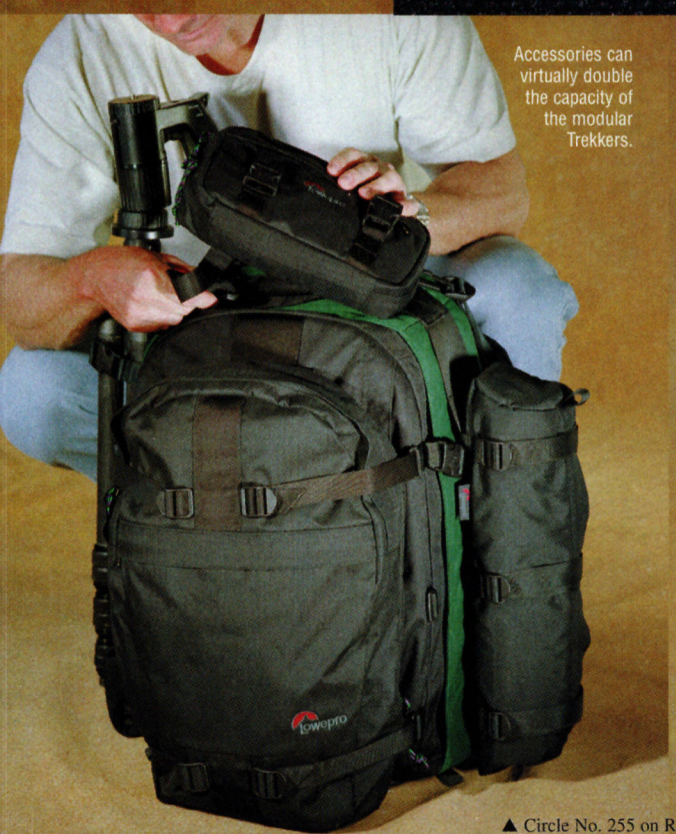
Position the quick-release Tripod Mount on either side or down the center of the pack. The vertical position helps you balance over difficult terrain. *(ProTrekker AW shown.)*



Accessories can virtually double the capacity of the modular Trekkers.

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Lowepro is firmly committed to the conservation and preservation of the environment, and encourages all photographers to practice "no trace" trekking and camping in wilderness areas.

The Nature Conservancy | National Forest Foundation | The Conservation Alliance

Local Color

Explore a place's crafts and culture to understand its people

BY LISL DENNIS

Where do you most like to photograph? I'm asked this question routinely. Wherever the decorative culture didn't die with the revolution is my answer. For me, it limits the photo field to a fair-thee-well. Among my favorites are India, Guatemala, Mexico, Indonesia, New Guinea, Morocco, Kenya, regional France and rural America, which all foster their decorative cultures. Staving off the ethnic craft-cleansing resulting from wars, westernization, missionaries and political revolutions, creatives in these countries have often thrived on the global growth of cultural tourism with its appreciation and economic support of indigenous craft traditions.

As a travel photographer with a primal attraction to the ornamental in all its manifestations of color, texture and pattern in architecture, archaeology, home furnishings, textiles, jewelry and ceramics, as well as in the performing arts such as music and dance, I'm handicapped photographically in countries lacking an ongoing, "living" decorative culture. Only so much museum-going suits me. And unless I'm on a wilderness retreat, natural beauty in and of itself runs thin. Give me cultural complexity.

Not only are craft products fun to photograph in local markets and fairs, but the photo opps in the crafters themselves as they create their wares make for natural interaction with locals as we appreciate their handiwork. What would a Moroccan medina be like without the *tink-tink* of the metal workers pounding out elaborately motifed brass trays or the cadence of chipping tile? India without its surreal saris stretched out to dry on the arid terrain? Papua New Guinea without its abstract *bilum* bags and weird wood carvings? Guatemala without its hand-loomed, rainbow *huipil* clothing? Or Santa Fe, New Mexico's annual Indian Market celebrating Native American carving, weaving, pottery and jewelry traditions?

To a large extent, we owe the healthy craft culture of New Mexico to travel entrepreneur Fred Harvey, who created a model for cultural tourism in America. More than a century ago, Harvey was one of the first marketing geniuses to promote the sale of Native American art.

In 1876, Harvey opened his first restaurant in Topeka, Kansas, to serve appetizing meals to passengers of the Atchison, Topeka and Santa Fe Railway. Within 20 years, an empire of Harvey House restaurants and hotels was located along the railway lines. In conjunction with the railroads, the Fred Harvey Company used images of Native Americans and their crafts and artwork to advertise and promote travel to the legendary West.

When trains stopped at towns and villages across New Mexico, Native American artists demonstrated their specialties in weaving, pottery and jewelry-making. Their wares were spread out at stations along the way for passengers to see and buy. Travelers from the industrialized East, weary of mass-produced Victoriana, avidly purchased the handmade Native American objects.

By obvious extension, Harvey began to offer to travelers "Indian Detours," side trips to the northern New Mexico pueblos led by the Harvey Girls. These glamorous tour guides, done up in Santa Fe sartorial style, steeped the railway tourists in Native American pueblo cul-

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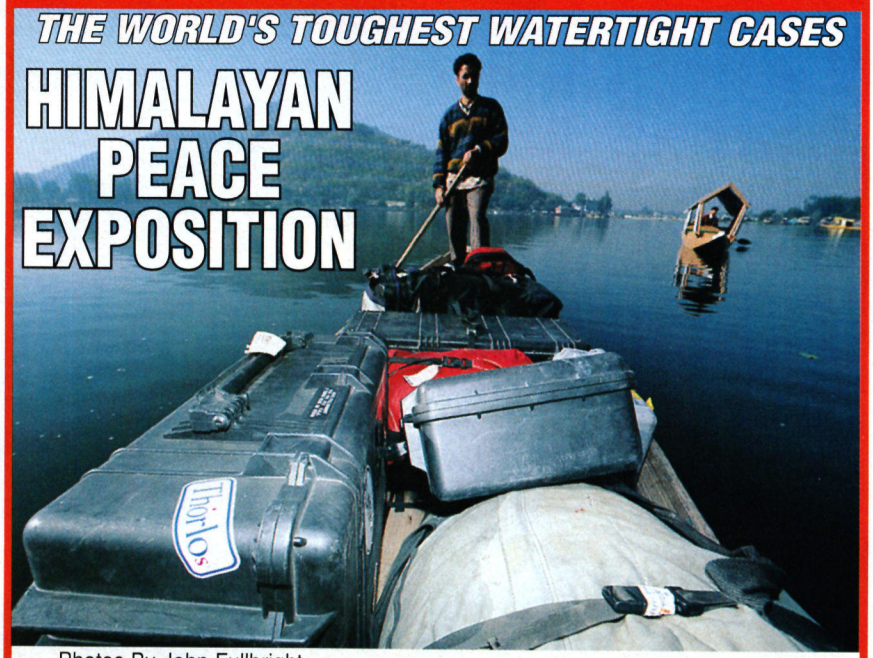

Photos By John Fullbright

Artist Amber Brummond / HK Holbein
Paints, painting for peace

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ture, returning the passengers to the tracks at Lamy, New Mexico, outside Santa Fe, where the train pulls in to this day.

While Fred Harvey's impact on regional crafts was surely an economic and aesthetic boon to natives of New Mexico at the turn of the 19th century, inurable social and economic issues are woven into the fabric of contemporary, indigenous craft production in relation to tourism worldwide as we travel headlong into the 21st century.

Are global cultures merely generating souvenirs for tourists at the lowest common denominator of their talents? In weaving traditions, in particular, are all the neon, chemical-color, micro-fiber materials available throughout the world contributing to the chromatic sameness I see through my viewfinder everywhere? Should locals have to sweat it grinding natural dyes from roots and bugs, and weave their own textiles while hitched to backstrapped looms for months on end so I can shoot the real thing?

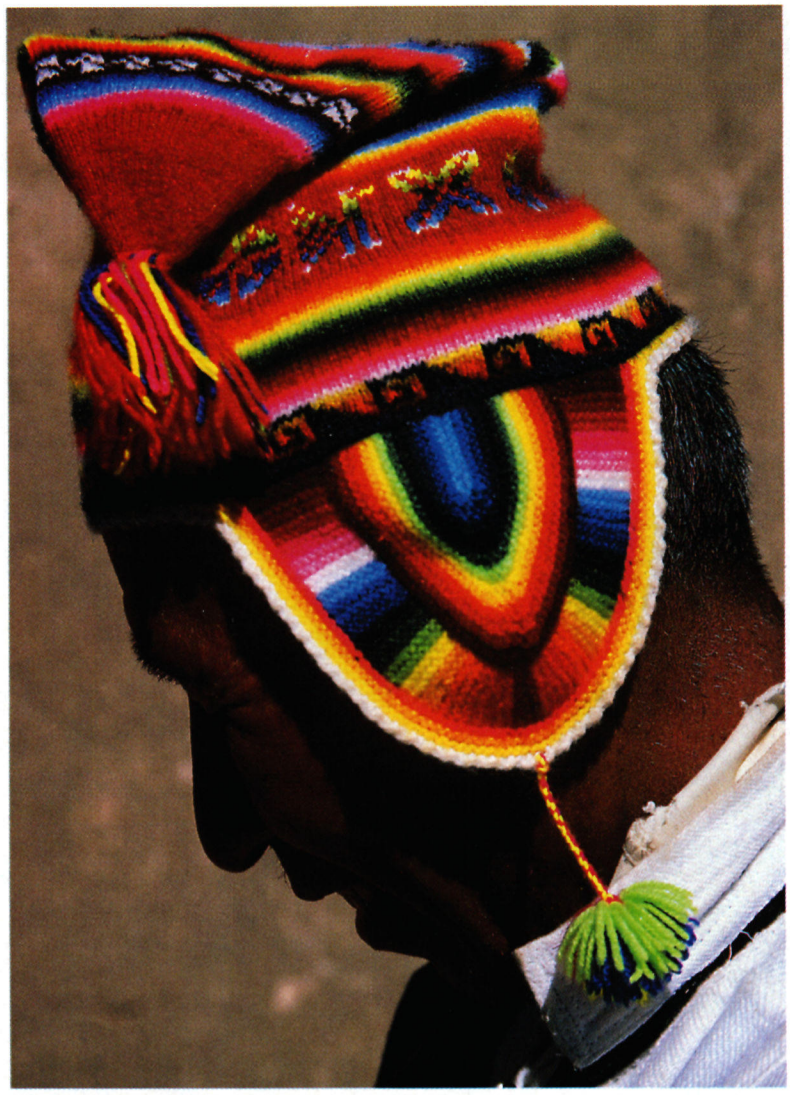
Does economic growth in developing countries naturally subvert decorative traditions, especially in vernacular architecture? What about MTV playing in craftspersons' workshops day and night; is there an impact on ethnic dress codes? Is uncompromised ethnicity a virtue, or just socially sentimental and aesthetically pleasing to tourists?

And perhaps the most pointed query of all: Who do craftspersons have to please, anyway?

These questions engender lively discourse during travel photography workshops. Becoming increasingly philosophical about these issues myself, I try not to be too judgmental about what I perceive to be compromises in craft traditions worldwide. I'm beginning to value ingenuity over authenticity. And I'm increasingly grateful that anyone is taking the time to make anything of decorative beauty and ornamental, indigenous idiosyncrasy, and not just so I can shoot or collect the stuff.

Putting down my camera and wallet, I close my eyes. I try to imagine a day when the world's decorative traditions are extinct, or nearly so. I don't want to go there. **OP**

SIGMA



OUR WORLD

Colors are still fresh after 600 years – Andes.
Takeshi Ishikawa: Born 1950, Ehime, Japan. Studied under Eugene Smith after graduating from Tokyo Photography School, then moved to the US in 1975 and became a freelancer. Currently engaged in creative activities focusing on ruins, descendants and festivals of ancient civilizations such as the Inca and Maya. Photo data: SIGMA 28-300mm f/3.5-6.3 DL ASPHERICAL IF HYPERZOOM; exposed for 1/250 sec. at f/5.6.

TAKESHI ISHIKAWA SHOOTS THE WORLD WITH A SIGMA LENS

On Taquile Island in Lake Titicaca, traces of 14th century Inca culture still remain in the colors and patterns of textiles produced by their descendants. Ishikawa captures this beauty with his SIGMA lens. Its exclusive multiplex internal-focus and quartet cam zoom system enables magnification up to an ultra-high 10.7x, with SLD (Special Low Dispersion) glass for superb optical performance. And its compact design and quick response to subject movement ensure that you won't miss that golden photo opportunity.

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To Refrigerate Or Not To Refrigerate

Cool Pro Film • Releases In The Field • Digital Camera Backs • New Projection Methods • Seminars

BY GEORGE LEPP

Cool Pro Film

Q I've found that professional film must be refrigerated when not in use. What happens when I place the film in my camera or camera bag and leave it there for 24 to 48 hours during very hot weather (90-plus degrees)? What happens to the color or color saturation? Will non-professional film give me the same results at less cost?

G. Mosebach
Chicago, Illinois

A Common sense is the best way to protect pro and consumer films. If you know you're going to be working in a warm climate over a period of time, take along an insulated bag or cooler to protect the film. You don't need to refrigerate it if the time over which the film will be used is a few weeks or even a couple of months.

The reason for refrigerating pro film is to keep the aim point of the color as close to perfect and consistent as possible. Pro film is manufactured to close tolerances, and when it leaves the factory, it's close to being at optimum color (for the palette of that film). Consumer films are designed to have a tolerance for the optimum color point, but will age to a best color over time. The manufacturer expects the film to be on store shelves in a non-refrigerated condition for a while. This changing of color under normal temperatures happens slowly. Pro film that's kept frozen won't move off color at all; refrigerated, the changes will be very minimal, even over a year.

What's important is keeping all film at a reasonable temperature and humidity level. Placing film in the trunk of a black car, leaving it in the sun or unprotected in near-100% humidity will cause any film to perform at less than its best.

As to whether consumer film will give the same results as pro film under adverse conditions, the answer is yes and no. Consumer films will be affected the same as pro films by adverse conditions, but the initial color renditions may be slightly different. Pro films may give you slightly better color, but then again, you might not be able to see any difference. I highly recommend that you do your own tests.

Releases In The Field

Q I'm confused about obtaining rights to photograph strangers. Do I need a signed statement from people I photograph on the street? How do I approach a stranger and say, "Excuse me, I'd like to get a candid shot of you—will you please sign this release and then do what you were just doing as if you didn't know I was here?"

P. Gilmartin
Concord, New Hampshire

A You generally don't need to have releases from anyone if the images you're taking are for your own use or used in an editorial way. "Editorial" means that the image is used in a newspaper or magazine article. The situation changes if the photo is used on the cover of a magazine or book, and if the image is used out of context or ridicules the person. An example of "out of context" would be a photograph of a woman standing on a street corner that later appeared in an editorial on prostitutes.

Any time you take images that will be used for commercial purposes, you must have a release from any iden-

SIGMA

OUR WORLD

Discovering the beauty and drama of nature's miniatures – an instant in the life of Rhacophorus schlegelii arborea.

Osamu Miyake: Born 1932, Tokyo. Graduated from Tokyo University of Foreign Studies. Became a freelance photographer specializing in mountaineering in 1964, after working as a magazine editor. Has represented the Japanese Alpine Photographers Group for 13 years, since its establishment. Currently shoots a variety of natural subjects including plants, insects, insects and animals.
Photo data: Sigma APO MACRO 180mm f/3.5 EX IF HSM; exposed for 1/125 sec. at f/4.

OSAMU MIYAKE SHOOTS THE WORLD WITH A SIGMA LENS

NEW

On a twig stretched out over a pond, a tiny drama has developed, as male frogs gather around a single female. The SIGMA lens captures this dramatic moment on nature's stage in all its vivid detail. Using SLD (Special Low Dispersion) glass in the front lens group, this telephoto macro lens offers impressive optical performance, including the ability to focus down to a 1:1 ratio with superb image quality. The Floating Inner Focus System provides superior handling stability while minimizing spherical and astigmatic aberration. Its HSM delivers quiet, high speed auto focus, in addition to full manual focus capability. It's also compatible with optional APO teleconverters. The 1.4x teleconverter lets you use it as a 252mm f/5 auto focus lens*, automatically switching to manual focus mode for macro shooting under 47in. And the 2x teleconverter allows it to be used as a 360mm f/7 manual focus lens.

* Minolta and Pentax compatible models support manual focus only when used with the teleconverters.

HSM specifications for Sigma SA, Canon EOS and Nikon. For Minolta and Pentax models, auto focus is activated by a motor inside the camera body.

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tifiable people in the photograph. This also applies to other recognizable objects like houses and dogs. For example, whenever I photograph windsurfers, I wait for them to come off the water and get their names and addresses. If I have a marketable image, I send them a print and ask in return for them to sign a release. Without the release, the image can't be marketed and has no value. The image shown here was done in this manner (Canon EF 500mm *f*/4L IS with EF 2X tele-extender on Kodak E100VS film). The surfer was pleased to get a quality image, and I can now send the released image to my stock agency.

The answer is to shoot first, then ask if they'll sign a release. In today's society, this can be difficult, so you'll need to muster your best public-relations skills. If they won't sign the release, don't use the images in print.

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Digital Camera Backs

Q *How close are we to seeing an affordable digital camera back for 35mm SLRs, such as the Nikon F100, that will allow photographers to shoot digital instead of film with existing camera bodies?*

Norm Stone
Mackinaw, Illinois

A I don't think we'll see digital camera backs that click onto existing cameras. It's just not that simple. We'll see more of cameras like the Nikon D-1 that will take our existing lenses. The Nikon D-1 is the first of many 35mm-like digital cameras that will be in the price range that the serious photographer will be able to afford.

Even as we see better and less expensive digital cameras, it will be some time before they completely replace film for the professional outdoor photographer. The biggest image file from the $10,000-plus digital cameras is around 18 MB. The size file needed to approach all the information in a quality 35mm slide or negative is approximately 80 MB. (Please don't give me or *OP* a hard time on this number—the experts can't agree on the exact size needed.) We have a long way to go to match film.

On the other hand, the digital camera is replacing film very nicely in some areas. All of the equipment and demonstration images in my seminars and photos in *The Natural Image* journal are taken on digital cameras. It all depends on how you need to use the final image. Right now, and for some time in the future, there's a place for both.

New Projection Methods

Q *I believe I saw that you've sold your slide projectors and now use digital projection in your seminars. If this is true, I'm interested in the equipment and technique you use to give your high-quality presentations. What projector, software, image size, file formats and other details are involved? I've already had great success with my slide scanner and Epson Photo EX, and would like to use the scanner to improve my slide shows.*

K. Grandfield
Livermore, California

I've indeed switched to fully digital presentations and believe that this is the method of sharing images we'll be using in the future. Digital projection uses a computer to store and display each image. The digital projector essentially replaces the monitor of the computer, projecting the image that would be on the monitor onto a large screen.

The advantages of projecting digital images are that they never pop out of focus and you can be sure that all the dirt, dust and scratches have been removed from the images. You can also control the contrast and tone, and make modifications to the image in editing software before you project the image.

The downside is that you have to have a computer and a digital projector. The computer will generally be a laptop with a screen resolution of XGA (1024 x 768), and the projector also needs to have the XGA resolution. The cost of the laptop will be around $2,000, while there are now some projectors with this resolution capability that sell for less than $4,000. I use an IBM ThinkPad 770X laptop computer and a Kodak DP1050 digital projector for my presentations around the country, and even in places like South Africa and Singapore. If you consider that my small package of laptop and digital projector fit under the airline seat in front of me, and that they replaced six slide projectors, a dissolve system, analog video projector and laser disk player, the cost and simplicity really start to make sense.

The standard software being used for digital image presentations is Microsoft PowerPoint 2000. The file size for each image on screen is approximately 4 MB. Each image is compressed into a JPEG file that's about 300K. My full day's seminar takes up approximately 300 MB of hard drive space. One added feature of digital presentations is that we can easily add digital video to a program. It's now possible for me to show you how I do a technique in the field, and then show you the resulting images. **OP**

If you have any tips or questions, address them to: OUTDOOR PHOTOGRAPHER, Dept TT, George Lepp, 12121 Wilshire Blvd., Suite 1200, Los Angeles, CA 90025-1175 or on the Internet at www.leppphoto.com.

2000 Seminars

Here's a list of locations, dates and contact phone numbers for George's photographic and digital seminars:

Sacramento, Calif., Feb. 12 and 13, (888) 875-0210

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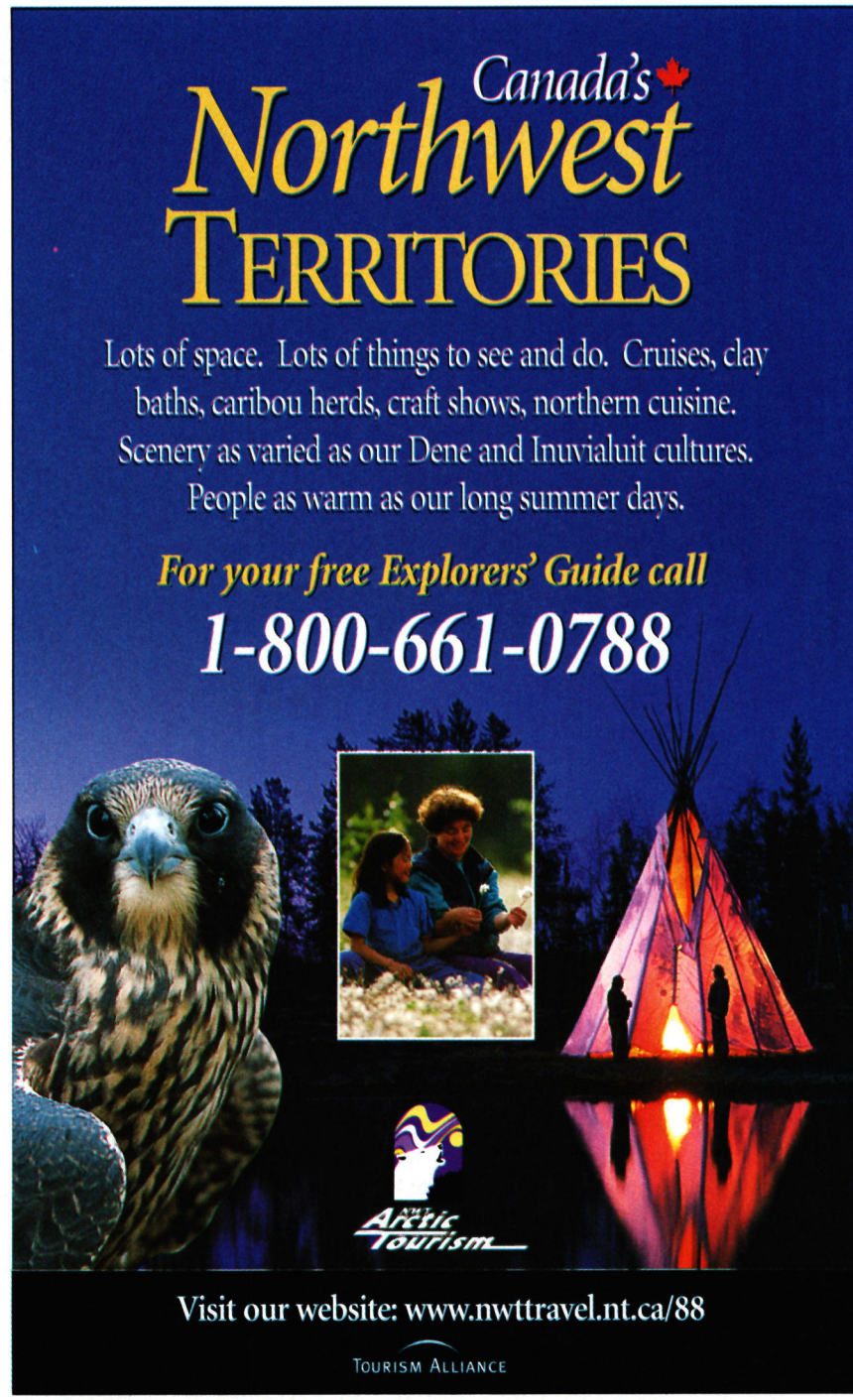
For more information, contact Lepp and Assoc. at (805) 528-7385 or check George's Web site listed below.



View Keeper

Noticing, appreciating and celebrating the beauty of the world

BY DEWITT JONES

In the dark, the incredible stillness of morning. Long before the birds, a time where if you listen hard enough you can almost hear the twinkling of stars. Long before color, long before texture or composition, your camera useless, your eyes at the limit of their perception. Yet still—the beauty.

Here on Molokai, I've taken a new job: View Keeper. Yes, that's right, View Keeper. Not innkeeper, not beekeeper, but View Keeper. Thoreau once said, "For many years I was the self-appointed inspector of snowstorms and rainstorms and I did my duty faithfully." He would understand my new job.

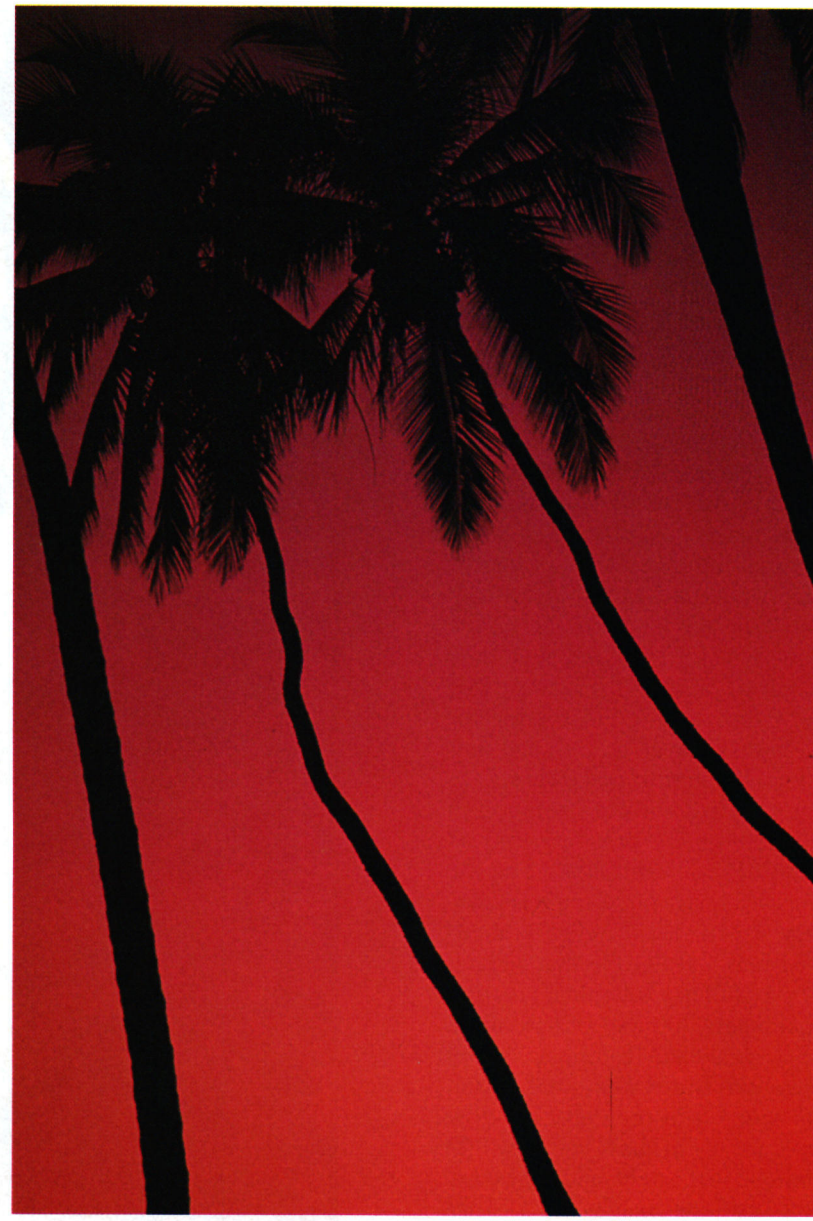
The first herald of dawn, an almost imperceptible softening of the blackness, the subtlest awareness that light is slowly erasing the darkness from the other side.

A mosquito, suddenly as large as the whole world, one tiny bit of the universe's consciousness here in my ear.

As View Keeper, I'm the visual steward of the vista below my house. Visual steward? Within this landscape, it's my job to make sure that everything is noticed, noticed and appreciated, noticed and celebrated.

As an exercise in noticing, View Keeping is much like photography. We set out with our cameras to notice, appreciate, celebrate. As photographers, however, our goal is to find extraordinary visions and capture them on celluloid. A View Keeper's goal is simply to notice everything—and hold it without judgment.

Not easy! I've been trained for years to judge. In composing an image on film, I constantly make judgments: Should this branch be included? Would this shot be better with a warming filter? No, no, Dewitt, not the wide-angle, this shot really sings when I put on the telephoto. These judgments aren't bad; they help me take great photographs. But, as I said, the object of View Keeping isn't a perfect image, but simply connection and celebration.



Under the midday sun, a languid breath of air touches the wind chime. No sound, the breeze so subtle that the chimes refuse to touch. Yet you can see the music in the light reflecting off the metal. You can hear it with your eyes.

Judgments help me make excellent photographs, but they separate me from the experience. I stand in awe before a breathtaking view. Then, as a photographer, I place my camera between me and the landscape. As the camera comes up, so do the judgments. When I finally click the

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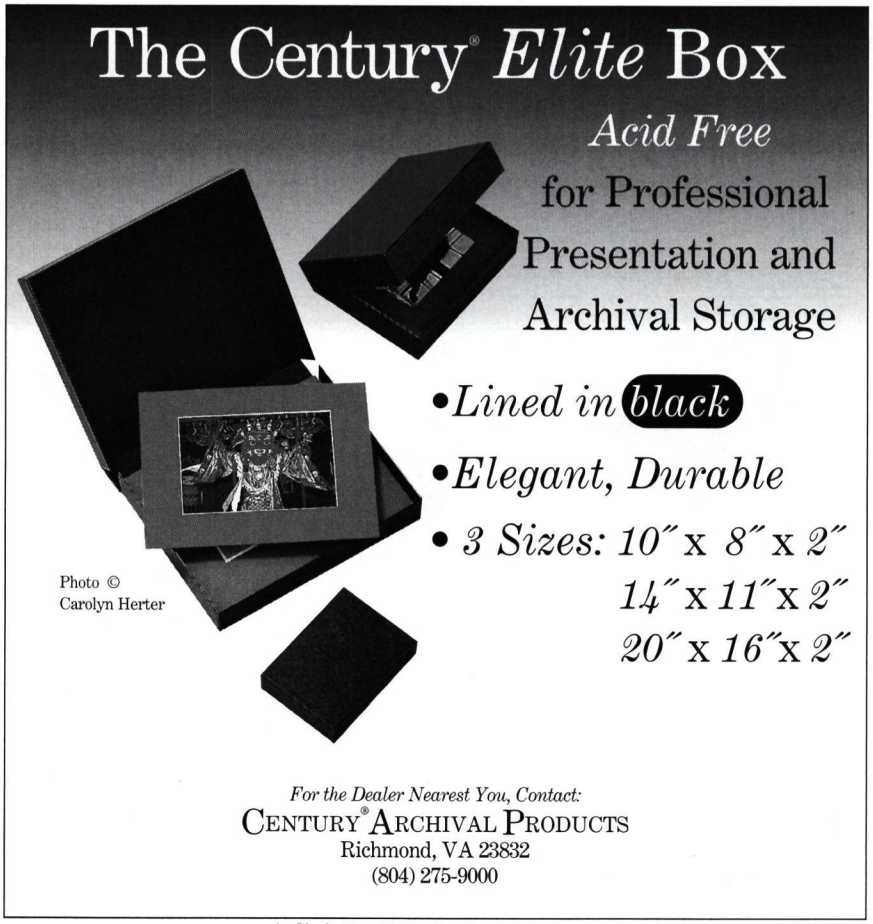

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shutter, do I go back to just looking? No, usually my mind says, "Next! That was a great shot, but give me another. Give me something else to judge." Answering the call of "Next," I avert my eyes from a view that only moments before had moved me to tears.

I'm not suggesting that we stop photographing. I'm watching my own process and tempering it with a little unabashed View Keeping. Looking without judgment, connecting with everything that meets my eye, holding it all equal in beauty.

Pure seeing is always without judgment and therefore without separation. Nature and I then view each other in the same way. And in that moment, the eye with which I see God is the same eye with which God sees me.

The sunset went begging tonight. Clouds on the horizon gobbled the sun before it ever had a chance to turn them pink, much less crimson. No matter. It was a celebration in grays. Pewter, pearl, charcoal, marcasite—an E-6 disappointment, a delight to a neophyte View Keeper.

Who cares for the beautiful things? As photographers, we do. But who cares for the beauty of things that aren't photographs? That's our purview as View Keepers.

In the movie, *The Color Purple*, Shug says that it ticks God off if you walk past the color purple in a field and don't notice it. Does a particular patch of purple make a photograph? Maybe, maybe not. Doesn't matter. We should take notice. Emerson penned, "Each moment of the year has its own beauty...a picture which was never before seen and shall never be seen again." Perhaps we can't afford the film to capture all those pictures. Yet, as View Keepers, we can notice, hold and celebrate an unlimited number of them.

So pick a view, folks. Adopt a landscape. Tell a vista that you promise to be its visual steward for the rest of your days. Join Old Basic in perfecting the art of View Keeping. And if you pass my house, stop by. I'll be spending part of each day working at my new job. I'll be easy to spot. I may not have my camera out, but I'll be the one with a smile on his face and a gleam in his eye. **OP**

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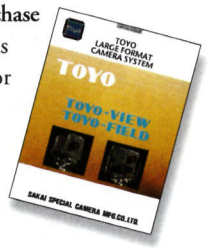

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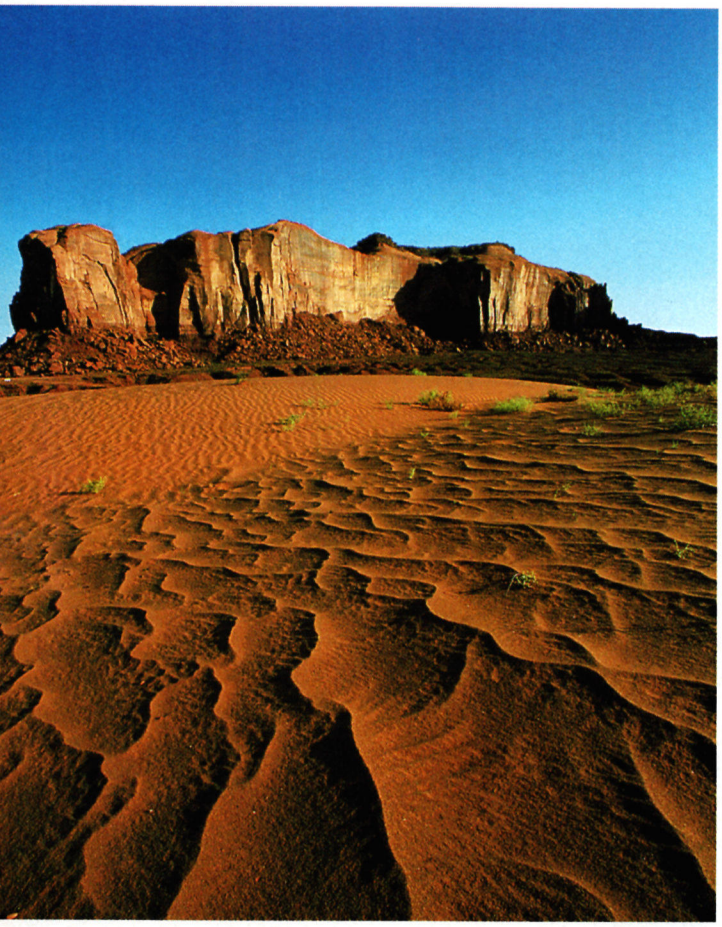
Equipment Trekking

Having the right equipment with you can make the difference in getting the shot

BY JOHN NETHERTON



Recently, while participating in a television shoot, I was asked to wear my LowePro camera pack with the equipment I ordinarily carry on an outing, including my tripod. Now, as you probably know, shoots for action programs aren't done in a single take and, after 15 takes for just one scene, I began to examine just how much gear one should actually carry into the field. (And, yes, before I go any further, I admit that I did get to remove my camera gear from the pack before making the steep climbs shown on TV.)

I'm firmly convinced that if you leave a particular piece of equipment at home, then that's the one item you're sure to need. I rarely hike 20 miles into an area, but I may travel anywhere from 100 feet to a couple of miles, and I do load up the equipment.

I always take two cameras with me—if one were to malfunction, I'd still be able to get the shot. And the two cameras are the same model (in my case, Nikon F5s). If you use two different models (an F5 and an N90, for example), then the controls differ slightly, and I find you have to be more conscious of where the buttons are.

When I shoot, I no longer have to look at the button I'm pushing. Instead, I know from experience where to press, which allows me to concentrate on my subject in the viewfinder.

I always carry a wide assortment of lenses to accommodate a variety of subjects. The 15mm rectilinear lens is probably my least-used lens; however, it can create some of the most dramatic photographs. The 15mm lens can turn a 10-foot stretch of sand into the Sahara Desert. Accordingly, it contributes a feeling of immensity to the landscape.

Next is the 20-35mm zoom, which, again, is used for wider views. This is the lens I prefer when working with species of animals that permit a closer working distance. It allows me to get close shots of certain animals, such as snakes, while also showing the surrounding environment.

The 24-120mm is becoming my most frequently used landscape lens. It allows for wide shots, but also permits me to zoom in for more intimate images. This lens has a variable aperture, which apparently disturbs some photographers who feel it's not fast enough. However, my landscapes are almost always shot between *f*/16 and *f*/32, so that's virtually no concern to me.

I confess I no longer own an 80-200mm lens. My 70-180mm Micro replaced it in my gear kit. I use the 70-180mm for more intimate landscapes and, since it does a wonder-

It catches whatever catches your eye.

Photo by: Larry Dale Gordon

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*Barcode scanner functions exclusive to Fujifilm professional products.

ful job on close-ups, it's also my lens of choice for photographing wildflowers, frogs and snakes. Animals are much less likely to be disturbed when photographed at close range if I don't have to physically move in closer, but can instead zoom the lens. I also use a 4T close-up lens in conjunction with the 70-180mm for higher magnification.

One of my favorite wildlife lenses is the 300mm *f*/4. True, many photographers prefer the *f*/2.8 version for extra speed, but it doesn't do a lot for me, since I'd always choose *f*/4 over *f*/2.8 in this focal length anyway. I gain just a little bit of depth of field, which I prefer. For example, when photographing a Virginia white-tailed deer standing with its body parallel to the camera and its eyes staring directly at the lens, if I focus on the eyes with an aperture of *f*/2.8, then the body will be slightly out of focus. At *f*/4, however, the body will register more sharply.

I also carry a few filters in my bag. The most important filter is the polarizer, which eliminates harsh reflections from foliage and wet surfaces. Next is a slight warming filter for shooting in the shade on a blue-sky day or for intensifying fall colors. And the last filter is the graduated neutral-density filter.

Another important item is a cable release for tripping the camera's shutter when longer exposures are required. I also carry two flash units, as well as the proper cables for using multiple flash and a flash bracket. In the field, I like to use one flash for fill, usually dialed down a full stop from the auto setting. A small white reflector is another part of my arsenal: It pops a little light into dark flowers and mushrooms. I prefer the Photoflex reflector with one side white and the other gold, which can add a slight warmth to an image.

All of my lenses that have tripod collars are fitted with Kirk quick-release mounts as are both cameras. Twenty rolls of film is my minimum, though I usually pack 40. Of course, I also carry a lens-cleaning cloth, a Leatherman tool, 16 extra AA batteries, a snakebite kit, aspirin, a compass and a small Maglite flashlight.

Including the pack, all of this equipment weighs 37 pounds. Add a Gitzo tripod with a Kirk ballhead, and now you're up to 44 pounds. But that's almost everything I need for an outing. I say "almost" because I didn't mention the lens I carry if I'm headed out to photograph wildlife nearly exclusively: the 500mm AFS. I carry this lens with a pack of its own—the Lowe-Pro Lens Trekker 600 AW.

As you can see, I firmly believe in having the right equipment with me to get the photographs I want. And I certainly don't ever intend to return from a shoot thinking, If only I had the *right* lens, I could have gotten that great shot! **OP**

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Of Art And Millennia

Great nature photography helps us better notice the world and make something of it

BY GALEN ROWELL

My father, who would have been 114 at the turn of the millennium, had no use for mysticism about numbers. A practical farm boy with a Ph.D. in philosophy, he told me in no uncertain terms that there was nothing lucky about a 7, devilish about 666 or significant about the random appearance of large, even numbers.

My mother, a performing musician and natural artist, once drove me far out of the way to school so that we could watch together in wonder as the analog cogs of her 1940 Chevrolet odometer turned from 99,999 to 100,000. She was ecstatic; I was underwhelmed.

As I write this just before the turn of the millennium, I'm convinced my father was right about the phenomenology of numbers having no greater meaning, but just as convinced that my mother was right, too, for reasons that may cause the majority of millennial chaos. For her, those odometer numbers did become significant because she acted upon them just as they were about to turn. If six billion people like her all watched their odometers turn over at the same time, there would have been traffic jams, gas shortages, accidents, deaths and a whole lot of kids late for school on a date I can't remember in the late 1940s.

What does this have to do with photography? Plenty. More weird events happen around the full moon, not because it has some mystical power, but because people respond to it emotionally. That's what happens when people see great photographs of the natural world. The art of photography steps beyond my father's phenomenologically accurate representation of the real world into my mother's more personal one

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to visually communicate passion that veritably leaps off the page from a full moon setting over mountains that look like frozen music to a single flower on the prairie.

Each of us is wired differently—some more like my father, others more like my mother. To be a good photographer is to sense that every question has more than one right answer and every scene more than one interpretation. Strong personal styles come about from passionate selectivity about viable alternatives, not always with conscious awareness of artistic intention (which often creates visual "writer's block" at critical moments when light and form must come together in the mind's eye as well as in front of the lens). Though it's undeniably easier to take a photograph than to make a painting, fine-art nature photography includes a real-time requirement to perform technical camera functions as well as aesthetic artistic judgments in advance of a specific moment. That's quite different than the luxury of leisure-time contemplation involved in most other art forms.

Nature photography has no Mozarts. To the best of my knowledge, no child under the age of 10 has produced a genius body of work appreciated at the highest level by adults unaware of the age of the artist. In other art forms, this hasn't always been the case. One notorious example had some critics unknowingly choosing abstract paintings done by a chimpanzee over ones created at the same time by working artists.

To create a photograph that communicates artistic intention defies simple intuitive access because what you see isn't what you get. Everything we take for granted about how the world looks to our eye and mind comes out somewhat differently in a photograph, from the relative sizes and distances of objects to the colors of light and the enhanced significance of shadows. A shadow that would go virtually unnoticed in the real world may translate to an image of power on film when blended compositionally with imagery of real objects. Such a work of art isn't intuitive, though it may happen accidentally now and then. A long saturation of awareness and practice is required to achieve the consistent vision required to succeed as a professional nature photographer.

While other art forms require equally long technical and aesthetic apprenticeship, significant exceptions have occurred. After seemingly sophisticated cave paintings 30,000 years old were recently discovered at the Chauvet cave, some art historians and anthropologists waxed poetic about the sophistication required to create such art. These "ice-age artists had acquired a complete mastery of their technical means, presumably based upon a tradition extending much further into the past," wrote the eminent art psychologist, E. H. Gombrich, in the *New York Review of Books*. In an article titled "Stone Age Picassos," the *New Scientist* called the art "testimony that

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modern humans...were capable of the type of symbolic thought and sophisticated representation that was beyond Neanderthals."

Though the discovery was generally heralded as evidence of a rich cultural heritage of images and stories passed from generation to generation, a very different opinion was expressed by experimental psychologist Nicholas Humphrey in the *Journal of Consciousness Studies*. His name may be familiar to readers from a previous *OP* column, "The Photographer As A Blind Monkey," in which I described Humphrey's work on blindsight, where certain cortically blind humans and monkeys are able to reach for unseen objects without conscious sight.

Equally improbable-sounding is Humphrey's present assertion that the artistic cave paintings could have been made by a severely retarded, socially unresponsive child with no spoken language. He presents a comparison of cave art from Chauvet and Lascaux with hauntingly similar sketches drawn decades ago by precisely such a child, an autistic girl of three years and five months named Nadia.

Humphrey's point isn't to suggest that cave art was drawn by such a mind, but that the comparison to Nadia's work "tells us something important about what we should not assume about the mental capacities of cave artists." Nadia's psychologists discovered that she had a strong lack of conceptualization of the world around her. She couldn't characterize common objects in similar categories, but she sure could draw a running horse as she saw it in her mind's eye. She did this only for herself, not to share with others, but after intensive speech coaching, she stopped drawing spontaneously and lost much of her artistic style.

My personal realization about the parallels between primitive art and photography came in 1984 when I, too, unknowingly made an image hauntingly similar to ancient rock art I hadn't seen. After failing to get close enough for a portrait of elusive Siberian ibex in the Karakoram Himalaya, even with my 600mm lens and 2X teleconverter, I decided to work toward creating my best impression of the whole herd. Aware that a 1200mm image would lose almost all perspective and three-dimensionality, I waited with lens and camera braced solidly on rocks until the ibex were standing still and graphically profiled against a steep slope. Of a roll of one-second exposures, only a single frame had all the animals unblurred.

Days later, I came across a rock carving of ibex profiles that took my breath away. At least a millennium earlier, and in a more archival medium than my yet-to-be-processed Kodachrome, was the scene I had just conceived and photographed. I photographed the work of the unknown, primitive artist to remind both myself and future workshop students how similar the results of heartfelt pursuit of essential, enduring features of the wild Earth can be, regardless of the medium. **OP**

***Galen Rowell's** Web address is www.mountainlight.com.*

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Text And Photography By Jim Clark except where noted

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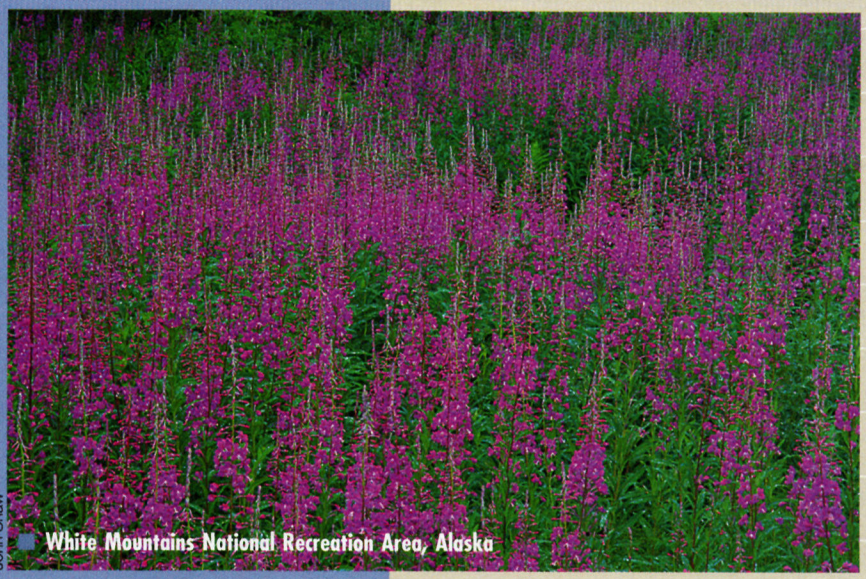
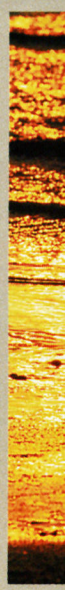
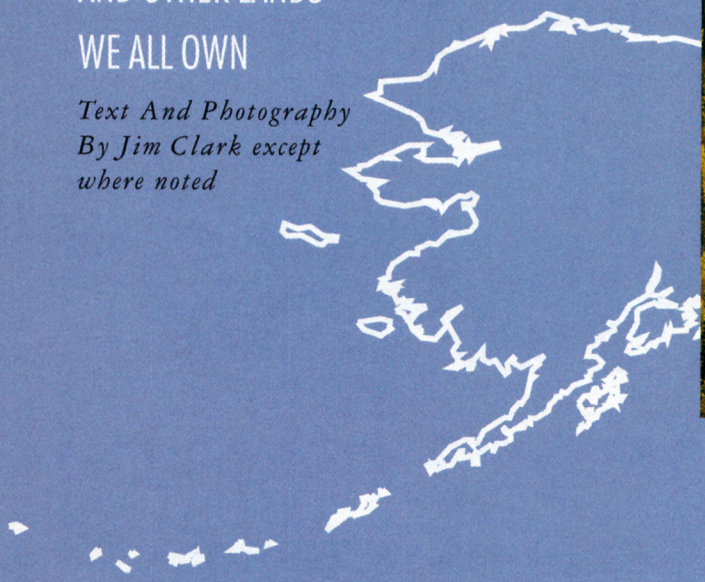


John Shaw

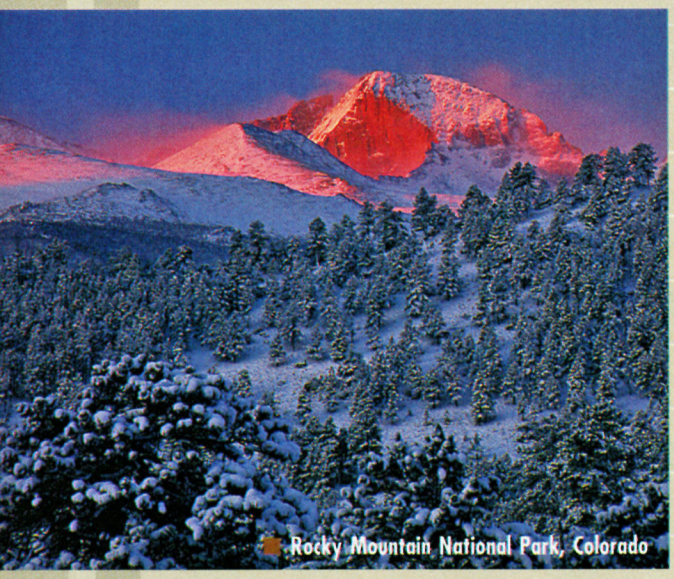
White Mountains National Recreation Area, Alaska

San Juan National Forest, Colorado





Volcanoes National Park, Hawaii



Rocky Mountain National Park, Colorado

Padre Island National Seashore, Texas

WHAT'S YOUR FANCY IN NATURE PHOTOGRAPHY? LANDSCAPES? WILDLIFE? FLOWERS? ABSTRACTS AND CLOSEUPS? If you're like me, a smattering of it all would be fine. What about your preference for terrain? Desert? Grassland? Forest? Hardwood or spruce? Wetlands? Salt or freshwater marsh? Alpine or arctic tundra?

Whatever the subject matter, the United States is blessed with an assortment of wildlands, with more protected lands than any other country in the world. We have more than 93 million acres of national wildlife refuges, 80 million acres of national parks and 191 million acres of national forests. In addition, the Bureau of Land Management manages 270 million acres of public land. Hundreds of miles of our coastline are designated as national seashores and lakeshores, and we even have a system of national scenic highways and byways meandering through some of our country's most spectacular landscapes. Every state has a system of state wildlife management areas, parks and forests, each as exciting to explore and photograph as our national parks and wildlife refuges. Add in the hundreds of private nature sanctuaries and the endless county, local and city parks, and a nature photographer only has to walk out the front door to find an opportunity.

Although I'm partial to the national wildlife refuge system (my "work home" for nearly 20 years), here—with a few recommendations from my friends thrown in—are more than 50 hot spots around the country for photographing our natural world.

SEE MAP FOR LOCATIONS ▶

- ALASKA
- HAWAII
- THE WEST COAST
- THE ROCKY MOUNTAINS
- THE SOUTHWEST
- THE MIDWEST
- THE SOUTHEAST
- THE MID-ATLANTIC
- THE NORTHEAST

ALASKA

1 Kenai National Wildlife Refuge. This 1.3-million-acre national wildlife refuge can be reached via the highway system. The Sterling Highway bisects the refuge from east to west, providing easy access to campgrounds, hiking trails, canoe trails and prime locales for photographing the landscapes and wildlife of the Alaskan wilderness.

2 White Mountains National Recreation Area, Steese Highway. Situated 30 miles north of Fairbanks, the White Mountains National Recreation Area covers more than one million acres of prime boreal forest and high alpine tundra wilderness. With cooler temperatures and the commencement of fall colors, August is the month to explore this Alaskan landscape.

HAWAII

3 Volcanoes National Park, Hawaii. The largest island in the chain, Hawaii has a little of everything you'd expect in this tropical paradise: sparkling waterfalls, lush tropical flower gardens, black sand beaches and stunning sunsets and sunrises. Nestled in the south-central region of the island, the 377-square-mile Volcanoes National Park protects a landscape of expansive lava fields and calderas, rain forests, colorful coastal reefs and the world's most active volcano, Kilauea. Explore the park via the 11-mile Crater Rim Drive and the 46-mile round-trip Chain of Craters Road.

THE WEST COAST

4 Torrey Pines State Reserve, California. Protecting one of the last remaining stands of the prehistoric torrey pine, this state reserve north of San Diego is a photographer's dream. With landscapes of chaparral, pine forests, imposing sea bluffs and a coastal lagoon, this reserve is a slice of wilderness surrounded by a sea of humanity.

5 Sacramento National Wildlife Refuge, California. This national wildlife refuge has become renowned as one of the top locations in the

National Bison Range, Montana

Saguaro National Park, Arizona

John Netherton

Bosque Del Apache National Wildlife Refuge, New Mexico

COOLER SHOTS

Many great locations across the United States can get very hot during certain parts of the year. And, if you're traveling by car, the heat can build up very quickly inside a parked vehicle. Buy a cheap cooler (normally used to protect your equipment and film from the heat). Coolers can be purchased inexpensively at your location so you don't have to transport them when traveling by air.

national wildlife refuge system for wildlife photography. From September to January, the refuge's wetlands are home to thousands of ducks, geese and other waterbirds.

6 Turnbull National Wildlife Refuge, Washington. Located south of Cheney in east-central Washington, Turnbull protects a diversity of habitats, including rugged scabrock, ponderosa pine and aspen woodlands, native grasslands and freshwater wetlands.

7 Malheur National Wildlife Refuge, Oregon. With two large lakes, a river and numerous wetlands and ponds, the 185,000-acre Malheur Refuge is a prime spot for wildlife photography, including more than 300 species of birds. Spring is the time to witness and photograph the arrival of many species of migratory birds, including sandhill cranes, trumpeter swans and several species of waterfowl.

The Turquoise Trail, New Mexico

THE ROCKY MOUNTAINS

8 The National Bison Range, Montana. This spectacular national wildlife refuge, framed by the majestic Mission Mountains, is one of the best locations for photographing bison. The 19-mile Red Sleep Mountain auto-tour loop provides an opportunity to not only photograph bison, but antelope, elk, mule deer and bighorn sheep. While in the area, travel south of Missoula to the **9 Lee Metcalf National Wildlife Refuge,** which is a great place in early summer to photograph yellow-headed blackbirds and other marsh wildlife.

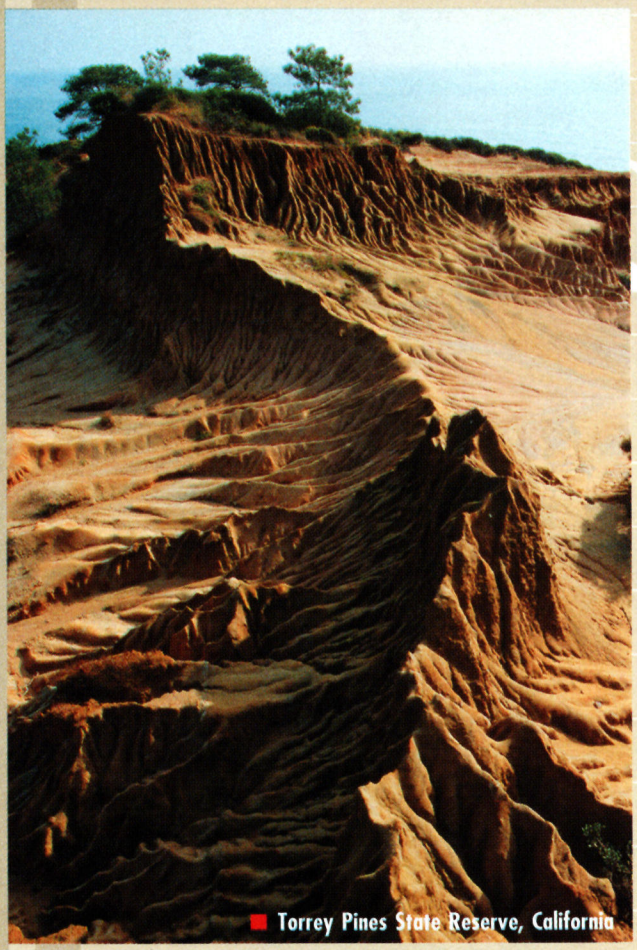
10 Beartooth Highway, Montana/Wyoming. North of Yellowstone is what Charles Kurault once described as the most beautiful highway in America. Starting at Red Lodge, Montana, the Beartooth National Scenic Highway weaves up and over the Beartooth Mountain Range, which means you'll be above treeline for the majority of the trip. Winding through the Gallatin, Custer and Shoshone national forests, the highway terminates at the northeast entrance to Yellowstone National Park.

11 Lolo National Forest, Montana. At 2.1 million acres, this national forest in western Montana offers unparalleled access to prime high-mountain country. With forests of ponderosa and lodgepole pine, Douglas fir and, on the higher slopes, subalpine fir and western larch, the Lolo includes four designated wilderness areas that challenge the backpacking photographer to explore and photograph nature on its own terms.

12 Rocky Mountain National Park, Colorado. With a variety of wildlife, stunning mountain vistas and more than 150 lakes, the 250,000-acre Rocky Mountain National Park is a photographer's paradise. The park's 50-mile Trail Ridge Road takes the visitor into the realm of true alpine tundra, which covers nearly one-third of the park.

13 San Juan Skyway, Colorado. For capturing aspen in its autumnal best, this national scenic highway won't disappoint. Winding through the **14 San Juan and Uncompahgre national forests** of southwestern Colorado, this road hugs the slopes of towering snowcapped mountains.

15 Thunder Basin National Grasslands, Wyoming. In the extreme eastern portion of Wyoming lies a land of shortgrass prairie. With a landscape punctuated by a mix of rolling



Torrey Pines State Reserve, California

Graeme Fordyce

plains, ridges and high plateaus, this national grassland is home to the largest concentration of pronghorn in the state. Mule and white-tailed deer, elk, badgers and other grassland wildlife are found here, as well.

16 National Elk Refuge, Wyoming. National Elk Refuge's 24,700 acres play host to 7,000 to 10,000 elk each winter. Although public access is limited, for something different, visit the refuge during the mid-winter months when horse-drawn sleigh rides carry visitors close to the herds.

THE SOUTHWEST

17 Bosque Del Apache National Wildlife Refuge, New Mexico. With more than 40,000 snow geese and 14,000 sandhill cranes wintering at this refuge, you can only imagine the bird photography that can be captured here. With rugged desert mountain scenery as a backdrop, the refuge also yields great opportunities to photograph mule deer, turkey and other wild denizens of the desert southwest.

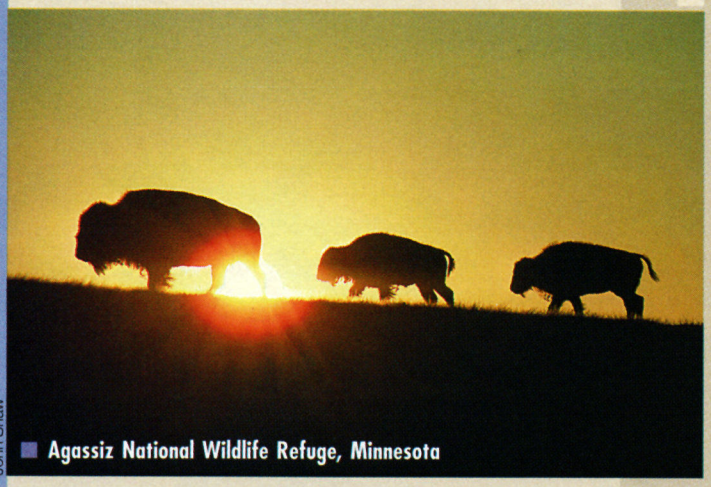
18 The Turquoise Trail, New Mexico. This nationally designated scenic highway (Highway 14) linking Albuquerque and Santa Fe includes a turnoff to the top of the Sandia Mountains, which grants a bird's-eye view of central New Mexico. The road leading to the summit winds through a beautiful spruce-fir forest, and along the main route are several ghost mining towns.

19 High Island, Texas. From mid-April to mid-May, small tracts of protected woodlands on High Island, north of Galveston, see a multitude of migrating songbirds, which stage here before continuing on their journey north. Orioles, tanagers, buntings and warblers are just a few of the bird species to be photographed along the sanctuary's trails and boardwalk. Boy Scout Woods and the Smith Oaks are managed by the Houston Audubon Society.

20 Padre Island National Seashore, Texas. Natural treasures galore can be discovered along this coastal barrier island in southern Texas. Stretching for 70 miles, Padre Island includes white sand and shell beaches, windswept dunes and wild landscapes of grasslands and tidal flats.

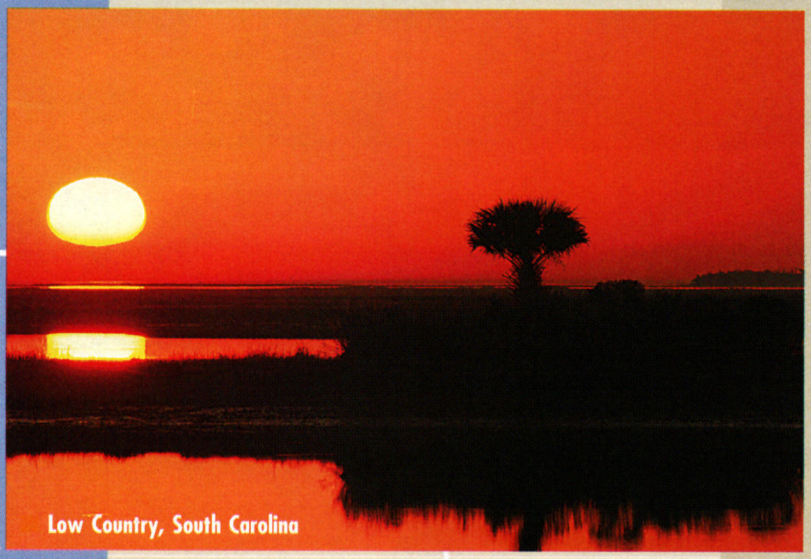
21 Santa Ana National Wildlife Refuge, Texas. With 12 miles of hiking trails and a seven-mile auto-tour route, this small national wildlife refuge in southern Texas is the best place to photograph such tropical bird species as chachalaca, green jay, great kiskadee and black-bellied whistling duck. For more southern Texas landscapes and wildlife, explore the **22 Laguna Atascosa National Wildlife Refuge,** located north of Brownsville. Laguna protects a unique mixture of temperate, subtropical, coastal and desert habitats. Here, Mexican plants and wildlife are at the northernmost edge of their range.

23 Saguaro National Park, Arizona. To experience the ultimate in desert photography, visit this national park near Tucson. Standing guard throughout this 87,000-acre ecosystem is the monarch of the Sonoran Desert: the giant saguaro cactus. The Sonoran, in spite of its extreme heat and dryness, possesses a tremendous diversity of plant and animal life, including 50 species of cacti. While in the vicinity, consider exploring the Arizona Sonoran Desert Museum, which



John Shaw

Agassiz National Wildlife Refuge, Minnesota



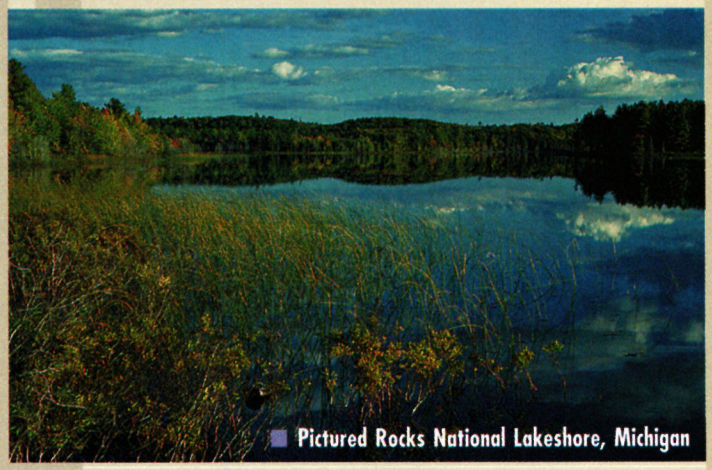
Low Country, South Carolina

Chincoteague National Wildlife Refuge, Virginia

John Shaw

Horicon National Wildlife Refuge, Wisconsin

ACE Basin, South Carolina



Pictured Rocks National Lakeshore, Michigan

John Shaw

houses animals and plants native to the Sonoran Desert.

24 Wichita Mountains National Wildlife Refuge, Oklahoma. Situated in southwestern Oklahoma, Wichita Mountains comes complete with native prairies, rocky outcrops and oak forests, each providing the perfect "photographic setting" for the herds of American bison, elk, white-tailed deer and Texas longhorn cattle that are protected here.

THE MIDWEST

25 Horicon National Wildlife Refuge, Wisconsin. This 32,000-acre national wildlife refuge protects the largest freshwater cattail marsh in the United States. Up to 300,000 Canada geese stage at the refuge every fall. The best location for photographing the geese is along Highway 49.

26 Squaw Creek National Wildlife Refuge, Missouri. Prime times to visit Squaw Creek are during the fall migration, when more than 350,000 snow geese and 100,000 ducks stage here, and in winter, when up to 200 bald eagles reside on the refuge. There's also a 10-mile auto tour that winds along the refuge's wetland complex.

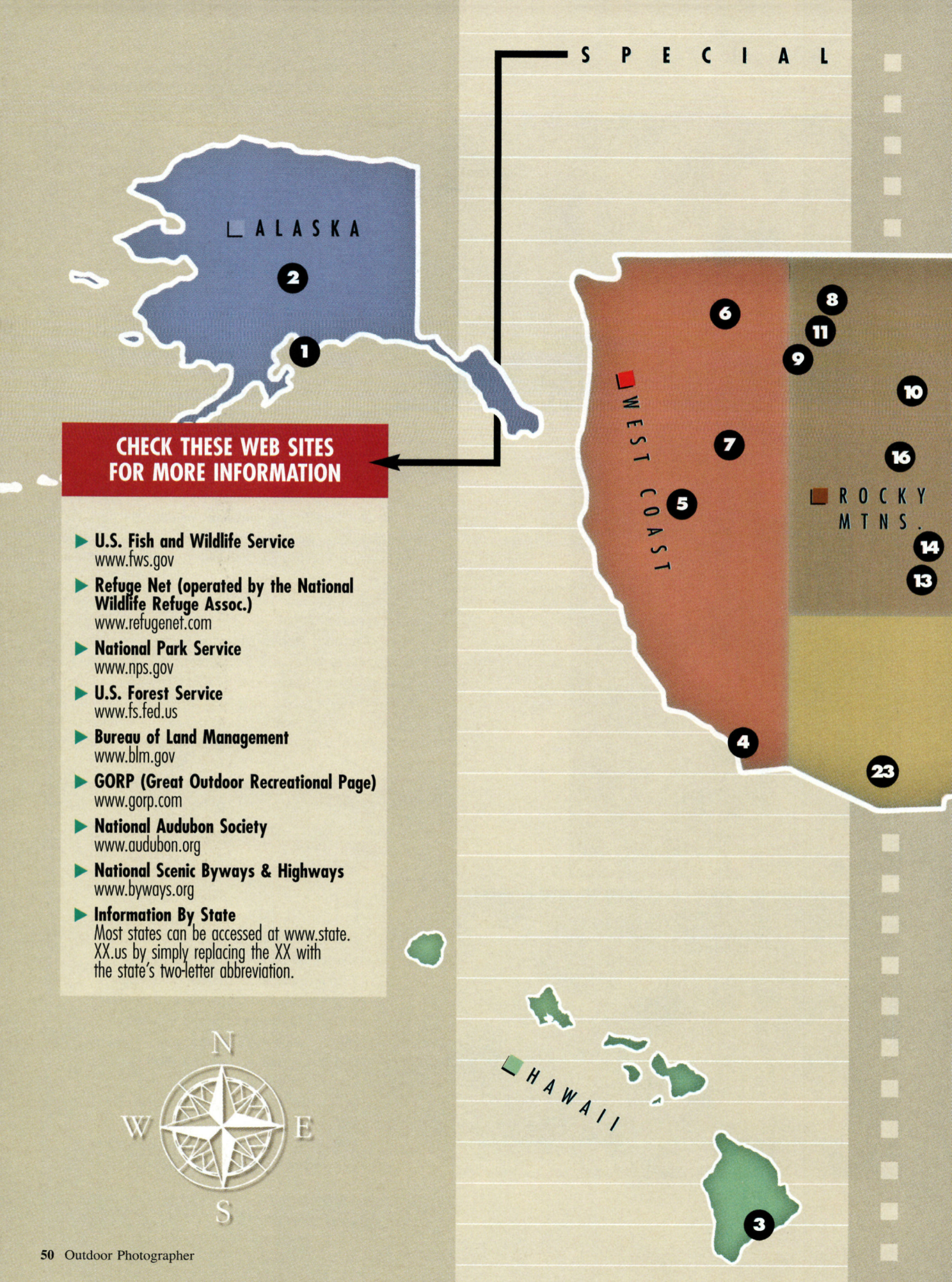
27 J. Clark Salyer National Wildlife Refuge, North Dakota. Pure prairie magic is one way to describe this national wildlife refuge in north-central North Dakota. A 22-mile auto trail leads through the southern portion of the refuge, presenting excellent opportunities to photograph the landscapes and critters found here.

28 Pictured Rocks National Lakeshore, Michigan. This 40,000-acre treasure lies along Lake Superior's shoreline in Michigan's Upper Peninsula. The first 15 miles consist of mineral-stained sandstone cliffs towering as high as 200 feet or more above the lake. The balance of the shoreline is comprised of white sandy beaches culminating in the 300-foot sand dunes known as the Grand Sable Banks.

29 Agassiz National Wildlife Refuge, Minnesota. Part of the aspen parkland region of northwest Minnesota, the

BEWARE CONDENSATION

Humid or cold locations can present a tough challenge for modern cameras—condensation. Take an air-condition-cooled camera out into a muggy Virginia summer or a Minnesota-winter-cold camera into a warm car or house, and you're likely to find the moisture in the air condensing on and in the camera and lens—moisture that can short sensitive circuits and damage the inside of lenses. The solution is to keep your camera in a tightly zippered camera bag or even inside a plastic garbage bag until it has warmed to the new environment.


SPECIAL
ALASKA
2
1
CHECK THESE WEB SITES FOR MORE INFORMATION
U.S. Fish and Wildlife Service
www.fws.gov
Refuge Net (operated by the National Wildlife Refuge Assoc.)
www.refugenet.com
National Park Service
www.nps.gov
U.S. Forest Service
www.fs.fed.us
Bureau of Land Management
www.blm.gov
GORP (Great Outdoor Recreational Page)
www.gorp.com
National Audubon Society
www.audubon.org
National Scenic Byways & Highways
www.byways.org
Information By State
Most states can be accessed at www.state.XX.us by simply replacing the XX with the state's two-letter abbreviation.
WEST COAST
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GUIDE
THE MIDWEST
NORTHEAST
MID-ATLANTIC
SOUTHWEST
SOUTHEAST
AREA LOCATIONS
ALASKA
HAWAII
THE WEST COAST
THE ROCKY MOUNTAINS
THE SOUTHWEST
THE MIDWEST
THE SOUTHEAST
THE MID-ATLANTIC
THE NORTHEAST
Note: Black circled numbers on map correspond to location numbers throughout text.

Agassiz offers optimum opportunities to photograph the landscapes and critters of the Northwoods ecosystem. A four-mile auto tour gives the visitor access into the refuge wildlands.

30 Fort Niobrara National Wildlife Refuge, Nebraska. At Fort Niobrara, prairie meets woodland. Plants and animals from the sandhills prairie, western coniferous forest, northern boreal forest, eastern deciduous forest and tallgrass and shortgrass prairie converge here, providing a "hot spot" for nature photographers. A prairie-dog town lies along the refuge's auto-tour route.

Creole Nature Trail, Louisiana

THE SOUTHEAST

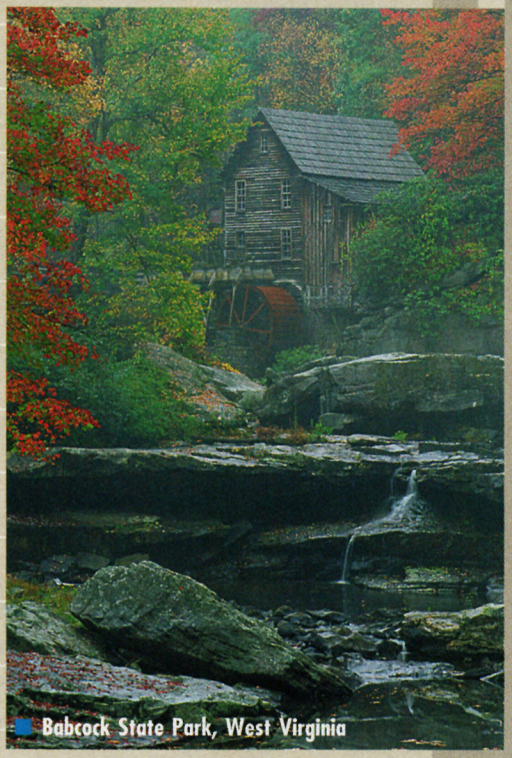
31 Creole Nature Trail Scenic Byway, Louisiana. The Creole Nature Trail snakes through hundreds of thousands of acres of untouched wetlands in southwestern Louisiana. For alligators and colorful wading birds, a trip along this highway may be the ticket. Beginning on Highway 27, this 180-mile route passes by three national wildlife refuges—**32 Sabine, 33 Lacassine** and **34 Cameron Prairie**—and one state wildlife refuge, **35 Rockefeller.**

36 Merritt Island National Wildlife Refuge, Florida. Adjacent to the John F. Kennedy Space Center, this national wildlife refuge protects more species of threatened and endangered wildlife than any other refuge in the system. From bald eagles to the prehistoric loggerhead turtle to the wood stork, Merritt Island's 140,000 acres are critical to the survival of these important members of our nation's natural heritage.

37 Pea Island National Wildlife Refuge, North Carolina. An important staging area for migrating waterfowl and shorebirds, this Outer Banks refuge is situated on the north end of Hatteras Island, just one of many barrier islands fronting the North Carolina coast. In addition to wildlife photography, there are great opportunities for photographing the island's dune and coastal landscapes.

38 Okefenokee National Wildlife Refuge, Georgia. The home of Pogo, the great Okefenokee swamp, is primitive, mysterious and seductive—just what every nature photographer desires when exploring a wild landscape. Alligators ply through the murky waters of the swamp while a thin veil of summer fog wraps around the cypress trees.

The Low Country of South Carolina and Georgia (Highway 17). This coastal highway takes visitors through some of the most productive salt marshes and cypress swamps in the world. Some of my favorite destinations along the South Carolina segment include **39 Cape Romain National Wildlife Refuge**; **40 Francis Biedler Sanctuary**, owned and managed by the Audubon Society; and the **41 Washo Reserve**, an outstanding cypress swamp owned by the Nature Conservancy. South of Charleston is **42 ACE Basin**, a unique assemblage of federal, state, corporate and private lands, which together protect



Babcock State Park, West Virginia

Blackwater National Wildlife Refuge, Maryland

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more than 300,000 acres of coastal habitats. Along the Georgia portion is the **43 Savannah National Wildlife Refuge**. The refuge's Laurel Hill Wildlife Drive is one of the best places to photograph alligators.

44 Congaree Swamp National Monument, South Carolina. Twenty miles southeast of Columbia, S.C., lies North America's largest remaining tract of old-growth bottomland hardwood forest. An excellent two-mile boardwalk/trail leads into the heart of this national treasure. Some of the loblolly pines tower more than 150 feet high.

Washo Reserve, South Carolina

THE MID-ATLANTIC

45 Chincoteague National Wildlife Refuge, Virginia. Positioned on the southern end of 37-mile Assateague Island, Chincoteague is renowned for its diversity of wildlife and beautiful coastal surroundings. Spring is great for wading birds and shorebirds, while the fall and winter months bring in thousands of waterfowl.

46 Blackwater National Wildlife Refuge, Maryland. Bordering the vast Chesapeake Bay, Blackwater protects more than 20,000 acres of wetlands and pine forests. The refuge has the largest concentration of nesting bald eagles along the East Coast.

47 Bombay Hook National Wildlife Refuge, Delaware. One of the premier birding locations in the country, Bombay Hook is also a great spot for photographing waterfowl and shorebirds. More than 100,000 ducks and geese converge on the refuge's fields and marshes during the fall migration season. May, August and September are prime months for shorebirds.

Pea Island National Wildlife Refuge, North Carolina

48 Big South Fork National Scenic River and Recreation Area, Tennessee/Kentucky. With 160,000 acres of gorges, natural arches and sparkling whitewater on the Cumberland Plateau, the Big South Fork beckons the photogra-

BAG IT

Keep some small plastic bags in your gadget bag, such as a gallon or quart-sized Ziploc bag. These come in handy for many things while on location. You can use them to cover your camera to protect it from the rain or other wet conditions. Place them on wet ground to keep your knees dry. Put a filter in one if you want it quickly accessible in your pocket. Keep exposed film in one for protection and convenience; use several bags to separate different films, especially if you're processing them differently.

John Netherton

Okefenokee National Wildlife Refuge, Georgia

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pher to experience a very special place. The best times to visit are spring, with its cornucopia of wildflowers (trillium and pink lady's slippers), and autumn, with its kaleidoscope of colors.

49 Babcock State Park, West Virginia. The country's most photographed grist mill can be found in this small state park nestled in the rugged mountain country of southern West Virginia. Situated along Glade Creek, itself a great photography subject, the surrounding forestlands yield outstanding photographic compositions every season.

50 Highland Scenic Byway, West Virginia. Located in remote Pocahontas County, this scenic highway winds through the Monongahela National Forest. Rolling, mountainous terrain blanketed by lush hardwood forests present the perfect medium for nature photographers. Fall and spring are spectacular here.

51 Berwind Lake Wildlife Management Area, West Virginia. Nestled in the deep recesses of southern West Virginia, this remote 20-acre lake and the surrounding 18,000 acres of oak-hickory forest have always been a great secret "hot spot" for me. The rugged terrain furnishes endless possibilities for capturing spring and summer wildflowers and other natural subjects of the Appalachians.

THE NORTHEAST

52 Allegheny National Forest, Pennsylvania. Laced with nearly 180 miles of hiking trails, this national forest in the northwestern portion of the state protects 500,000 acres of eastern deciduous forests. Some of the largest remaining tracts of virgin beech-hemlock forests are found here.

53 Edwin B. Forsythe National Wildlife Refuge, New Jersey. One of the prime locations along the East Coast for bird photography, this 36,000-acre national wildlife refuge is just 11 miles from Atlantic City. Few locations can match the numbers, concentrations and diversity of migratory birds that come here, from waterfowl to shorebirds to wading birds.

54 Great Swamp National Wildlife Refuge, New Jersey. Another jewel in highly urbanized New Jersey, Great Swamp is a 7,400-acre piece of paradise complete with hardwood swamps and ridges, cattail marshes, grasslands, ponds and meandering streams. Access is provided by an auto-tour route, eight miles of hiking trails and a boardwalk.

55 Parker River National Wildlife Refuge, Massachusetts. This national wildlife refuge is located on a barrier island, which serves as a magnet for migrating birds. With a combination of coastal shore and dunes, salt and freshwater marshes and uplands, the refuge attracts more than 300 species of birds.

56 White Mountains National Forest, New Hampshire. This 770,000-acre national forest includes 60 mountains with elevations reaching at least 4,000 feet, with Mount Washington topping off at 6,288 feet. The Kancamagus National Scenic Highway runs almost the entire length of the forest.

57 Rachel Carson National Wildlife Refuge, Maine. Extending for 45 miles along the southern coast of Maine, this national wildlife refuge protects nine estuarine marshes and a tidal pool. The refuge's strikingly beautiful mile-long Carson Trail takes visitors through a lush deciduous forest before entering a landscape of salt marsh and vistas of the Atlantic Ocean. OP

John Netherton

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See: "50 Great Locations" (Mar. '99)

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OUR RESOURCE TEAM

Key-note presenter on our Photo Symposium will be internationally renowned photographer and Outdoor Photographer contributor, **Kennan Ward**, Arctic explorer and adventure photographer **Mike Beedell**, marketing-savvy photojournalist, **Kevin Spreekmeester** and Lowepro's **Larry Frank** who ran the Nikon School of Photography in Canada for 20 years.

The Photo Float will include daily photo sessions and field excursions covering everything from nature photography, to marketing, to the latest in digital photography. A digital lab will provide "live" instruction from our daily shoots. The Symposium is supported by industry leaders such as Nikon, Lowepro and Fuji.

The voyage will also feature a top notch natural history and artistic team including Canadian Geographic's past president and geomorphologist **Denis St Onge**, singer/playwright **Ian Tamblyn**, ecologist and broadcaster, **Dr. David Suzuki**. Shore excursions on our zodiac- equipped vessel through a dramatic coastline of deep fjords, drifting icebergs and coastal communities, will compliment a comprehensive and lively onboard educational program. Berths begin at $1,795 USD per person, plus air. Book early, space is limited.

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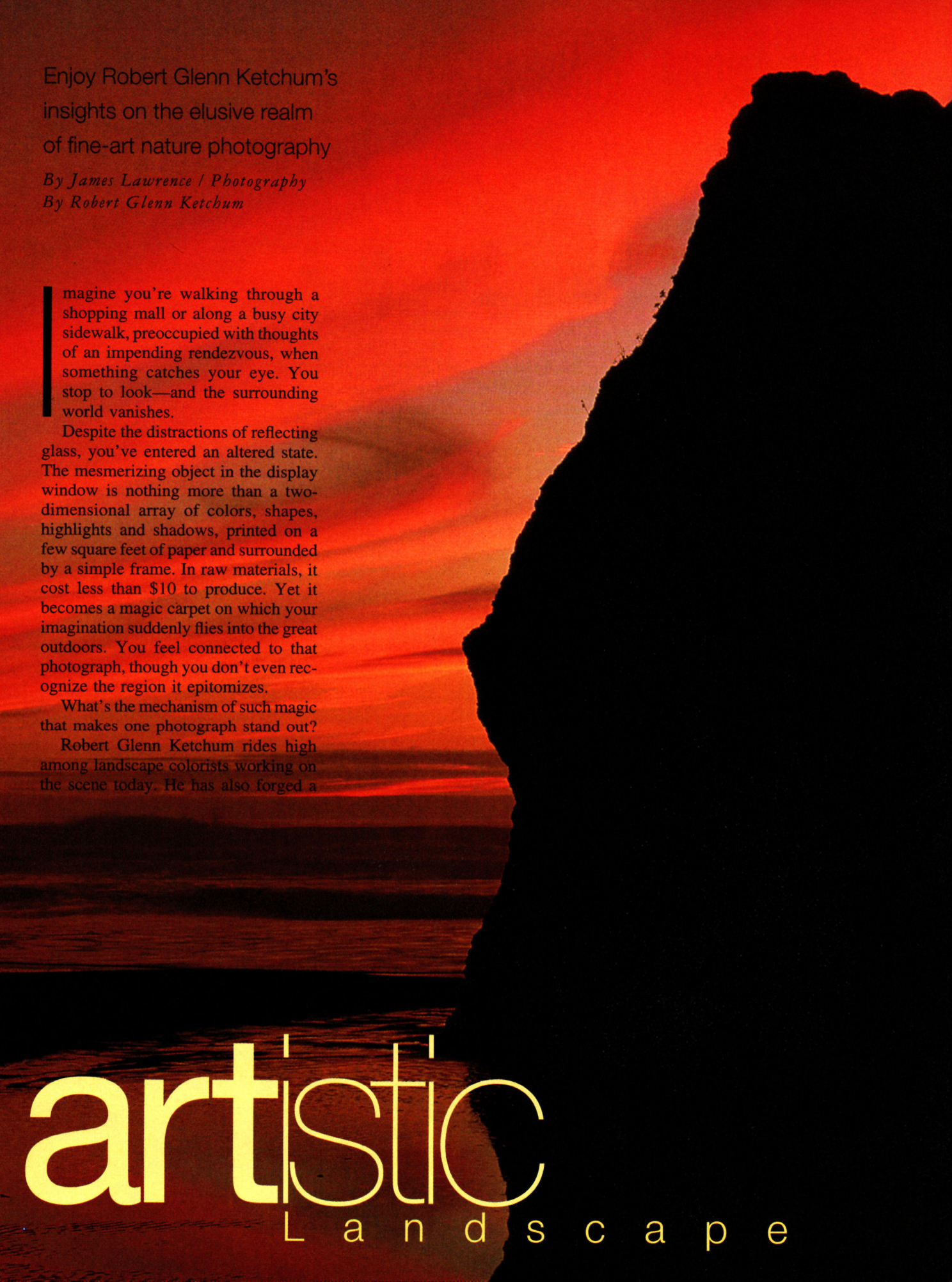
Enjoy Robert Glenn Ketchum's insights on the elusive realm of fine-art nature photography

By James Lawrence / Photography By Robert Glenn Ketchum



artistic Landscape

Imagine you're walking through a shopping mall or along a busy city sidewalk, preoccupied with thoughts of an impending rendezvous, when something catches your eye. You stop to look—and the surrounding world vanishes.

Despite the distractions of reflecting glass, you've entered an altered state. The mesmerizing object in the display window is nothing more than a two-dimensional array of colors, shapes, highlights and shadows, printed on a few square feet of paper and surrounded by a simple frame. In raw materials, it cost less than $10 to produce. Yet it becomes a magic carpet on which your imagination suddenly flies into the great outdoors. You feel connected to that photograph, though you don't even recognize the region it epitomizes.

What's the mechanism of such magic that makes one photograph stand out?

Robert Glenn Ketchum rides high among landscape colorists working on the scene today. He has also forged a

OPENING SPREAD: Sunset Monolith, Mendocino, California. Art, like beauty, is very much in the eye of the beholder. What makes one photograph an artistic masterpiece and another just a pretty picture is determined by an individual's emotional reaction. Robert Glenn Ketchum's photography has that rarest of qualities—it takes us to a different place. RIGHT: The Monterey Peninsula from Hall's Ridge, California.

parallel and notable career based on his willingness and ability to fight the good eco-fight while holding fast to the visual tenets of his education in art. His range of sublime to powerful landscape photography is meant to simultaneously awaken the spirit and stir alarmed concern in the heart and mind of the viewer. That's why you're as likely to find Ketchum photographs in an exhibit spearheading a new environmental crusade in the Senate rotunda as in art shows and galleries, books and private or museum collections.

So, what makes the landscape photograph artistic?

"Within the landscape photograph," Ketchum begins, "there are a couple things going on that inform our response to it. One is that even as urban as we've become, most of us still regard wildness, if not simply for its pure beauty, then for the intimate, emotional moments it brings us in our solitude within it. Each of us still feels some *connection* to nature, even if just the occasional echo.

"Then there are those of us who go beyond those echoes to carry on an absolute dialogue with nature. We understand and relate to the picture on its many levels. Yet I believe what makes the landscape photograph work in that regard is that it's inherently beautiful, even while it suggests so much about all the living things on the planet."

Ketchum expands his dissection of the artistic photograph to include qualities that draw forth a "timeless, visually transcendent" response from the viewer. "They work, and they work for everybody." Then, he adds with an ironic smile, "But nobody can really say *why* they work. They just work! And with the very best of them, that's the most you can say about it: It's just something that happens to you."

Ketchum remembers standing in a large, white-walled exhibit room of the New York Museum of Modern Art. Only one work was on display. Mounted around the perime-

ter were the heroic panels of Claude Monet's masterpiece, "Water Lilies."

"And I saw people sitting there, crying," he recalls. "Some photographs, whether for their coloration or composition or suggestion of their subject, touch something inside us that isn't exactly explainable. Those people beholding the Monet were profoundly touched by its power."

So the unexpected and ultimately indefinable essence of the fine-art photograph is this *thing* that happens inside us that makes a certain image enduringly affecting. But what is it?

Professional nature photographers all speak to the importance of a universal element in their work. In later reflections, they mostly remember not the technical details or how tired and hungry they were or what kind of film they used, but their internal emotional landscape when they clicked the shutter.

So when we look into the heart and soul of a Robert Glenn Ketchum fine-art masterpiece, we respond to and assimilate some sense of the heart and soul of Ketchum himself. Perhaps our sensitivity is informed by the gentle way he let the flowers drape across the undergrowth foreground of a cool green stand of old-growth redwoods. Maybe that splash of light across the top of a slickrock canyon wall whispers of his excitement as he stood in the deep shadows below. Mysteriously, when we stand before his final print, we inhabit for a time his love and respect, his passion, his gratitude, to the degree that it then triggers—here's the payoff—our *own* emotional state.

That's the essence of all art: a kind of visceral telepathy in which we crawl inside another person's skin for some measure of time. No less vital than universality and the emotional and technical involvement of the artist is the immaculate delivery of the final image.

That's why Ketchum and printing partner Michael Wilder have labored for three decades to make "the finest

LEFT: Morning Without Time. Though they're certainly important elements, it's not the technical details of a photograph that one remembers about an image with staying power. Rather, it's the emotional feeling at the moment the image was made.

ABOVE: Oak Thicket Adjacent to San Jose Creek. You never know when an image will hit the mark for people, but it's often said that what's most personal is most universal.
ALL IMAGES: Pentax 67, Pentax lenses, Fujichrome and Kodak films

Cibachrome prints in the world," as the photographer describes them with unaffected pride. "We work very hard to deliver awesome technical accomplishments unlike anyone else's, that cannot fail to be acknowledged."

The results are typically diamond-sharp, spotless, vibrantly rich prints that maintain the "natural world" coloration and feel of the original scene.

Yet for all his more than 400 exhibits and showings, numerous books and brisk sales, Ketchum has no more ability today than he did 30 years ago to predict which prints will score big with the public. He also never knows, when he's photographing, which images will become exhibit prints, which will find their way into his next book and which will go to stock. "At the moment I simply hope for a great photograph. It's not until I bend over the editing table and see those special few transparencies of particular beauty that I can tell which will make fantastic prints. That's when the printing process really starts for me."

When asked for shooting guidelines to offer photographers intent on making their own fine art-quality photographs, Ketchum responds unequivocally: "For reasons that can't be explained, no matter how much you may want to infuse that quality into your photographs, you can't; it's just something that happens. You can't *make* it happen; you absolutely cannot."

He's talking about predicting or consistently controlling results while in the field. As any accomplished photographer will tell you, you must present yourself at the scene, armed with all the technical skill and human knowledge and sensitivity you have gleaned—then simply let go of expectations and respond to what you see. Sometimes, the landscape won't speak to you. That's an important part of making great images: learning to recognize the internal fire and when to "hang out." In other words, honor the wisdom of your inner response.

"People ask me all the time, how do I make things happen? I don't make anything happen. It feels like the *stuff*, whatever it is, flows through me. At best, I'm just recognizing things as they appear.

"We are the synthesis," he continues, "of everything we've ever seen, studied and liked. When our photography is at its best, we're not out there trying to recreate a Monet or an Adams,

we're simply out making our own pictures. I don't think there's a conscious effort to it at all.

"On the good days, I barely know I'm doing it. I get a tremendous surge of power and responsiveness to the world in front of me, and I try to ride it, to manage it well, because it can be pretty overwhelming. I try to find pieces within all that that I can make good pictures of."

Ketchum will be the first to tell you his photographs are often about "such ordinary things. I've never focused solely on the obvious and monumental part of the landscape. But that makes virtually anything you look at fair game."

Then he takes the summation one step further: "It becomes a personal matter of what it is you choose. And why you choose it.

"My thought is, 'I'm here in such a marvelous landscape, working on this environmental crisis so few people know about. Please just let me make this photograph, and make it a great one, so I can explain what it is that I know about this place.' That's what happens, rather than the contrivance of 'Is this going to be a masterpiece?' *That's* what drives me."

Which brings us full circle: What makes the landscape photograph artistic? Can it be something so fundamental to our existence as love, devotion, respect and, ultimately, gratitude? As in the search for beauty, the recognition of it through our human response, our recording of it in the most technically perfect way possible, and the arduous and exacting execution of the final print that speaks to all the world of our gratitude?

Only you can make that final call, the very next time you stand before a masterful image and feel that wonderful, mysterious tingle shiver up your spine. **OP**

Robert Glenn Ketchum

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See: "Above The Landscape" (July/Aug. '99)

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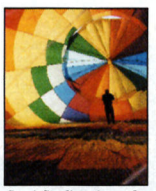
Semi-finalist winner by Irene Walker

Owings Mills, Maryland — The International Library of Photography is now accepting entries for its annual autumn amateur photography competition. The contest is open to everyone and entry is free.

"Everyone has at least one memorable photo that captures a special moment in time," stated Jeffrey Bryan of The International Library of Photography, an organization dedicated to bringing the work of amateur photographers to the public's attention.

Semi-finalist winner by Terri Mumme

"When people learn about our free photography contest, they suddenly realize that their own favorite photos can win cash prizes, as well as gain national exposure," continued Bryan.


Semi-finalist winner by Barry Schoeneman

Gain National Exposure!

Many of the photos received in the contest will also be considered for publication by The International Library of Photography. "People enjoy these anthologies because the photos reflect real life experiences everyone can relate to. That's why they always sell out so quickly," Bryan added.

How To Enter This Free Contest

Anyone may enter this free competition simply by sending ONLY ONE photograph in ONE of the following categories: People, Travel, Animals/Pets, Children, Sports, Nature, Action, Humor, Portraiture, or Other.

Your photo must be a color or black-and-white print (unmounted). The official contest entry form below must be filled out and taped to the back of your photo.

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Category: ☐ People ☐ Travel ☐ Animals/Pets ☐ Children ☐ Sports ☐ Nature ☐ Action ☐ Humor ☐ Portraiture ☐ Other
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cave adve

Explore Stephen Alvarez's vision of caves as one of the "raw edges of the frontier"

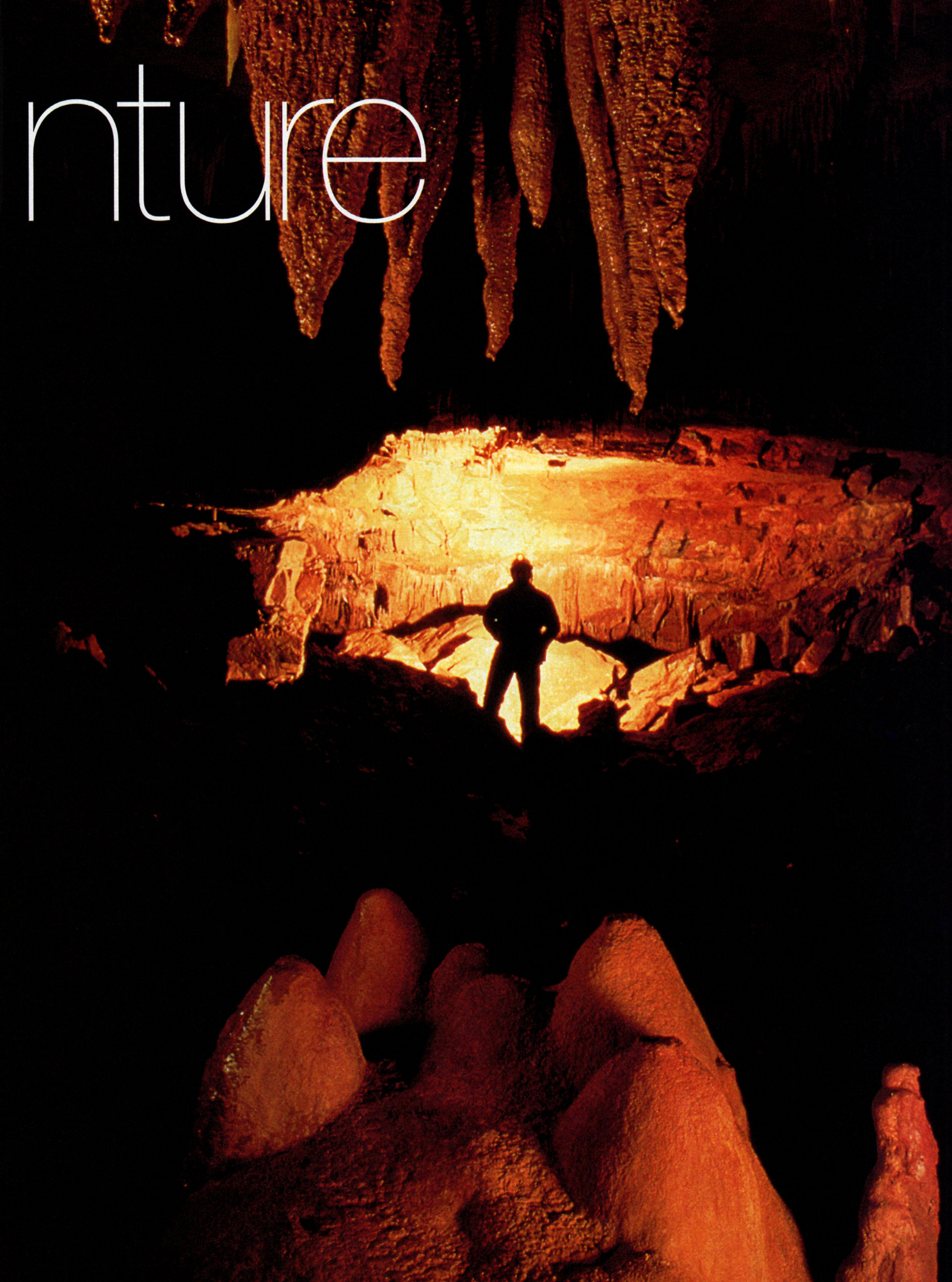
By Ed Lawrence
Photography By Stephen Alvarez

Like most outdoor photographers, Stephen Alvarez is marginally fanatical about traveling as lightly as possible, since every piece of gear added to his bag seems to bring its own baggage. Alvarez typically works on what he refers to as the "raw edges of the frontier"—in caves hundreds of feet below the earth's surface, for instance, and high atop mountain peaks in the rarified air of the Andes. Portaging excess gear is a no-no.

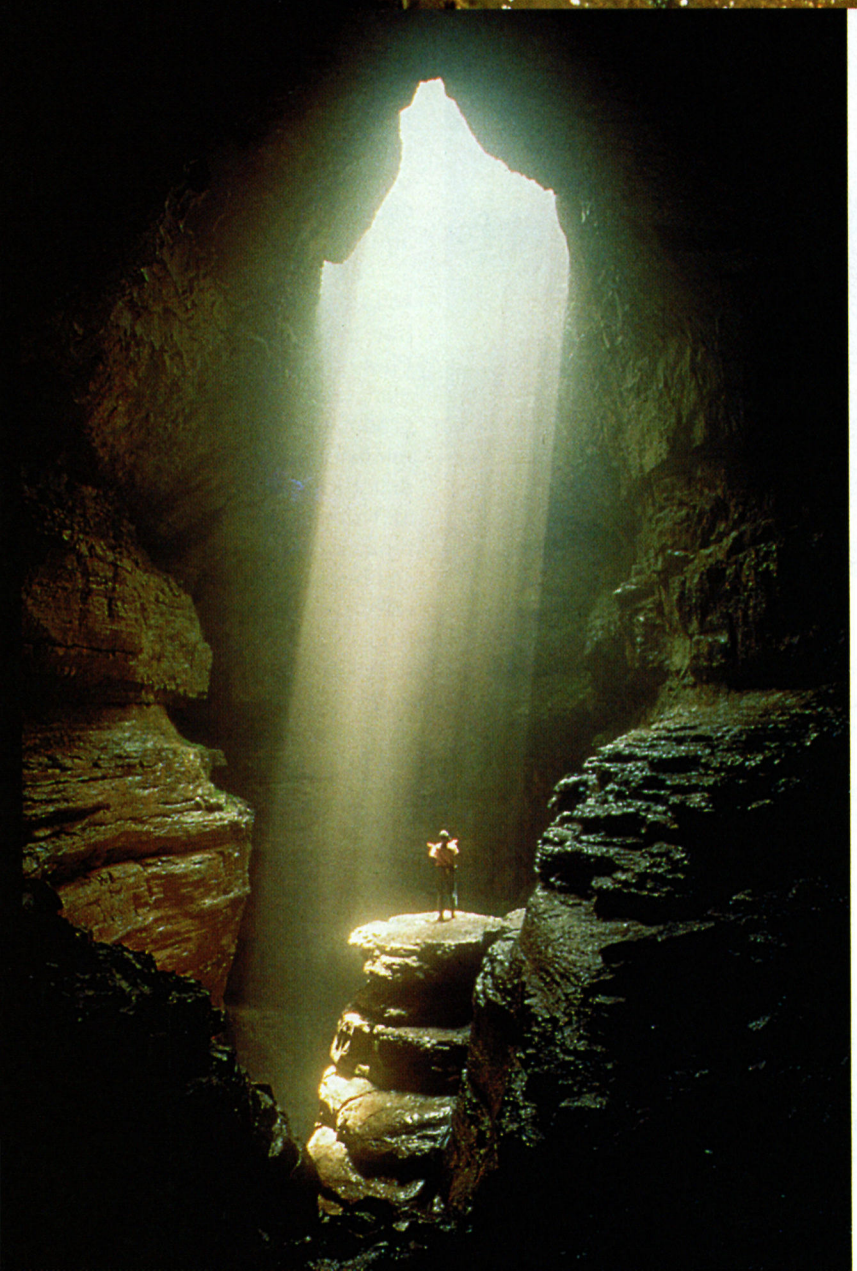
Says Alvarez, "I've reached the point where I can do a cave job with only one lens, a Canon 17-35mm zoom, and two EOS bodies," one of which is equipped with a Polaroid back used to preview shots.

Like his contemporaries, Alvarez is also aware of the need to maintain a high level of fitness, so he stays in shape by walking three to five miles a day between assignments. However, as Paul Harvey says, "Here's the rest of the story...."

During eight years of globe-trotting, Alvarez has produced work that has filled the pages of *National Geographic*, *Smithsonian* and *Life* magazines. An example: He recently spent eight weeks in the caves of White Mountain in Borneo shooting the inside of the mountain. He was charged with recording the magnificence of caves and underground waterfalls, the presence of poisonous reptiles and insects, and the sanctity of what 200 years ago was a burial ground for the area's inhabitants. His photos would support an expe-


nture

Caving is a rigorous sport that has surreal beauty as its reward—it's a subterranean world full of sights that exist nowhere else. Much of Stephen Alvarez's work has been dedicated to the preservation of these natural wonders. Formations can take years to create, yet are so fragile that a slight bump can destroy them.



FACING PAGE: While some caves are easily accessed and traversed with no special equipment, others require extensive planning and careful rope work. Photography in such challenging conditions is difficult, to say the least. Alvarez is a great improviser with the limited amount of photo gear he can carry. ABOVE: Among the obstacles encountered are underground streams and waterfalls with water that's only a few degrees above freezing. LEFT: The payoff from the rigors of cave exploration, though, are magical photographs.

dition working to convince the Malaysian government that the mountain should be protected from mining and logging interests.

"Traveling light" on the expedition translated to hiring five assistants who helped to organize and transport 32 cartons of gear that included cameras, lighting systems, a generator, climbing gear, food, clothing and day-to-day essentials.

"It was like the D-Day invasion," says Alvarez. "Even with all of that gear, we couldn't have lasted another week because our equipment was taking such a beating." Considering the combination of abuse the equipment withstood while being portaged along five miles of previously unexplored passages and streams and humidity, Alvarez marvels that the equipment lasted as long as it did.

Since unexplored caves don't have stairways, elevators or electricity, his artistic challenges were exacerbated by the need to be as proficient a caver as the expedition's participants.

Says Alvarez, "To prepare for the trip, I increased my daily walk to 10 miles at a very fast pace and increased the amount of rope climbing I normally do. You can't wait to get there to get in shape, or you'll have a miserable time." His typical routine is to climb 100 feet in less than five minutes; in preparation for the Borneo job, he was climbing 1,000 to 1,500 feet of rope every afternoon.

In pursuit of a new career behind the lens, he headed to Maine, hoping to land a job at the Photo Workshop, where he processed film at night. "My epiphany came when I was standing in a gas station in North Carolina and saw a Nick Nichols shot of a man rapelling off a mountain."

That stimulated a move to the Santa Fe Photographic Workshops, where he worked as a course assistant under Nichols' direction. "I was stimulated to do color pictures of adventure and the natural world in the broadest sense."

There are other inhabitants of caves than stalagmites and stalactites. How would you like to find this critter on your back?

ALL IMAGES: Canon EOS cameras, Canon lenses, Vivitar and Canon flashes, Kodak and Fujichrome films

The climbing aspects of the project were similar to those Alvarez first learned when he began exploring the nether regions of the earth during childhood in Tennessee. "The region I grew up in is on a big plateau. There are caves everywhere, so caving is what you do for entertainment," he recalls.

Similarly, his photographic style and techniques were developed without the benefit of formal training. Alvarez received a college degree in comparative religion, but he knew he wanted to be a journalist. "Religion is how people view the world, and I think photography is much the same. They go hand in hand with the study of natural history, archaeology and anthropology," says Alvarez.

However, success didn't come easily. Says Alvarez, "I decided to shoot a cave, so I went to a local photo store and bought the biggest flash bulbs available and managed to produce the worst cave photos ever. Everything was overexposed, badly composed and clearly demonstrated a lack of technique. That was 1986. I immediately went back to black-and-white and didn't take another cave photo until 1991."

Alvarez's greatest challenges these days, beyond the physical rigors, are creating light sources and techniques that allow him to compose and execute shots that he hopes "will get people to care about caves by letting them see them as cathedrals, not dirty, nasty holes."

Says Alvarez, "The problem [with] lighting caves is that the only stuff you see is one foot in front of your headlamp. I need to be able to see 'the big picture' in the most literal sense of the word. It's as hard a problem to solve as I can think of."

His cartons of gear include a laundry list of lighting equipment: "I carry four Vivitar 283 strobes as slaves because they're powerful, small and don't cost much to replace. That's important because we break so much stuff on these trips."

Other gear includes Lumedyne electronic lights, "which also produce lots of light," and 35-watt halogen lights that run on lithium D-cell batteries. Adds Alvarez, "Because they really suck juice, I use them to briefly light a room for composition, turn them off, compose a shot, reset the lights, check the setup again, and, eventually, record an image."

The most unlikely light source is old-fashioned bulbs like those used by Jimmy the Photographer in the old *Superman* television drama. "They produce a very efficient, high-intensity light. The problem is that I'm running out of bulbs and don't have a source for replacements. However, newer strobes are becoming more effective for my type of work."

The shots of the largest cavern in the Mystery Cave in Tennessee, which is highlighted by a 90-foot waterfall, and of a hole dubbed "Croc Pot" in Borneo, typify the mechanical challenges Alvarez faces when attempting to convey the grandeur of caves.

"We made six scouting trips to Mystery over a period of six months before taking the first shot. I didn't want just another shot of the waterfall; I wanted people to see what the entire space looked like."

The solution?

"My assistants rigged over 1,000 feet of line from the walls and ceiling, then descended holding flash units." Stopping at 100-foot intervals and communicating with handheld radios to

overcome the noise of the waterfall, they simultaneously fired the strobes as Alvarez recorded the cavern. *Life* Magazine published the shots in 1998.

The Borneo shoot was more daunting because the location was remote, the job hard on equipment, and Alvarez would have no second chances.

The Croc Pot photo seems rather straightforward: A climber on a line stands on a ledge straddling a hole over a 10-story vertical shaft above a pool.

Not so: Composing the shot took four hours. "I scouted the shot by rapelling 100 feet to the bottom, thinking I would shoot up at the climber, Paris Wan, but didn't like the shot," Alvarez says. Instead, he instructed two assistants to suspend themselves with strobes out of sight 30 feet below Wan. He then hung a light box from the ceiling, bolted a tripod to a wall and suspended himself above Wan to achieve the full effect of the risk facing the climber.

The shoot took an additional two hours, during which time Alvarez's assistants were reloading flash bulbs after he shot Polaroids, and Alvarez was plagued with annoyances. When a Lumedyne ingested some water, a capacitor blew up and its side exploded.

Then, although the cameras were operating properly, Alvarez experienced difficulty getting them synchronized. "We were really asking the equipment to do things it's not supposed to," he admits.

In the end, the process was successful; the cave photo filled pages of a recent issue of *National Geographic*.

In addition to the artistic elements of Alvarez's work, he also exudes an element of conservationism as he talks about his craft. "This is seriously high adventure, but I'm trying to get people to care about the world, to show the world what these spaces look like and how they feel. These mountains aren't limestone that should be converted to gravel. They're Sistine Chapels that should be preserved. If I can put that in a little box onto a piece of film, and onto a page, and someone can draw from the experience, that's the essence of photography. Whatever tricks it takes are fair game." OP

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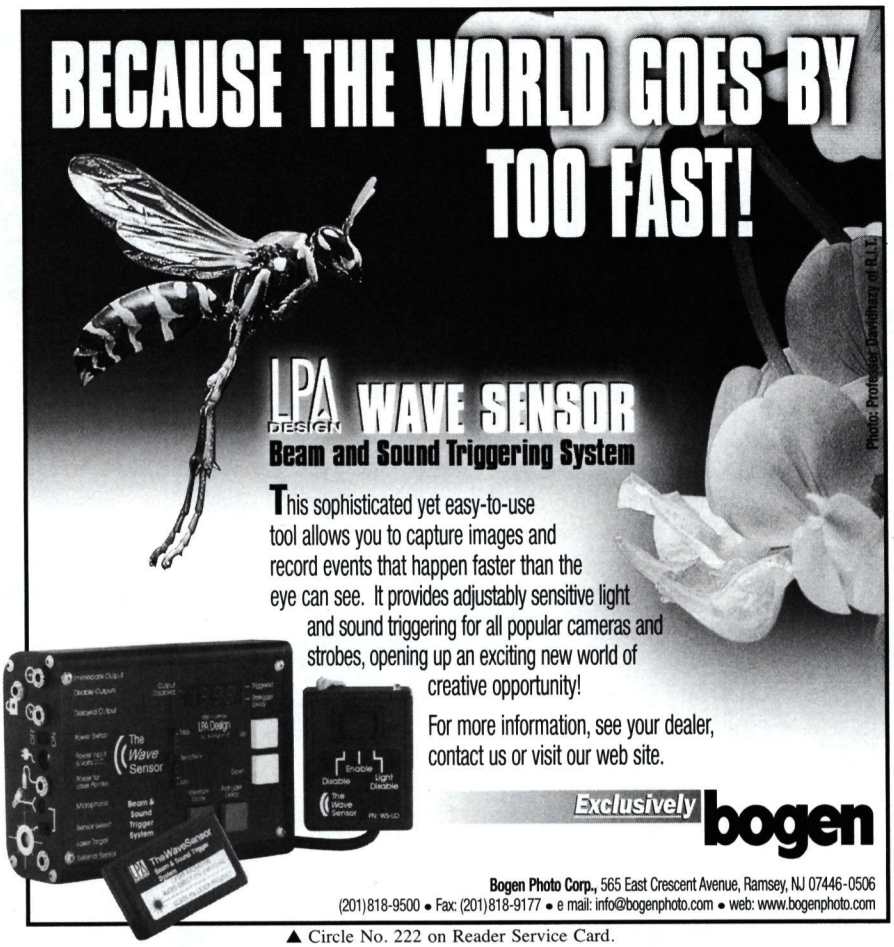

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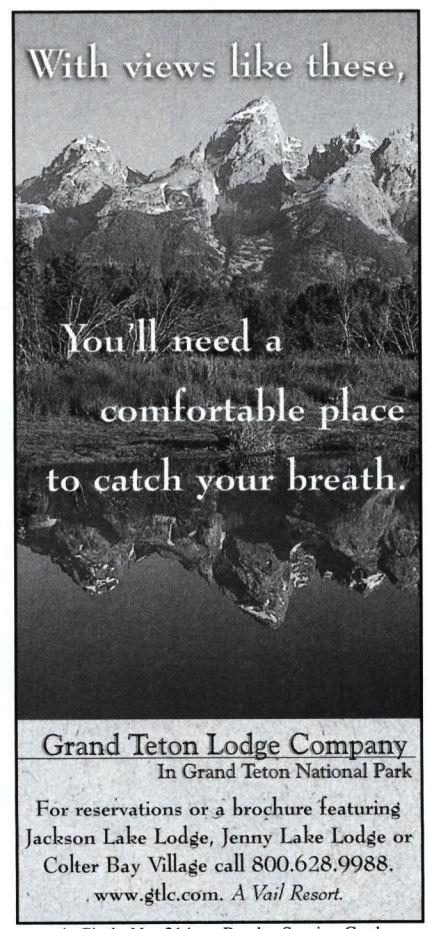

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PHOTOGRAPHING

DIFFERENT

CULTURES

THE EASY WAY

Children can be great subjects to help you get over any uneasiness in making photos of people around the world

Text And Photography By Mark Edward Harris

One of the many great things about traveling is the opportunity to meet and learn about people from other cultures. The camera can be a great ice-breaker and encourage dialogue or at least friendly interaction when a common language is a barrier.

But if you find yourself intimidated by photographing adults, a great way to start doing people/travel photography is to work with kids. While there are significant differences among the comfort levels and willingness of adults of various cultures to be photographed, it's a universal phenomenon that children love the attention of being in front of a camera lens. After two decades of photography and travel to 60 countries, I've found several techniques that seem to enjoy global success in the creation of travel images of children.

1 PATIENCE. Although children do feel more at home in front of a lens than adults, they often have the tendency to "ham it up" for the camera. Simply be patient and wait. While visiting the tiny atoll of Majuro in the Republic of the Marshall Islands, I spotted children doing flips off a sea wall. As I approached with camera in hand, they swarmed toward me, stopping the activity I was interested in documenting. After taking a few snapshots of the kids vying for position in front of my lens, I sat down on the beach and relaxed. A few minutes later the kids went back to flipping and jumping, the action that had initially caught my eye.

2 VARY CAMERA HEIGHT AND ANGLE. Be aware of the psychology of height relationships. Too often adults just shoot from their own height. Photographing children at their eye level helps reveal their individual personalities. Shooting from a child's height or from his or her point of view can also show what it's like to see the world from a child's perspective. For example, I photographed a young archer from a low angle to emphasize the pride that the young archer felt in his perfect shot.

3 PHOTOGRAPH CHILDREN DOING ACTIVITIES. Archery. Baseball. Monopoly. Playing with animals. When kids get involved in certain activities, they focus completely on their task and ignore you, the photographer.

4 SPONTANEITY. Let things happen and try not to overly control a situation. Let children be children. Tap into their creativity. Expect the unexpected.

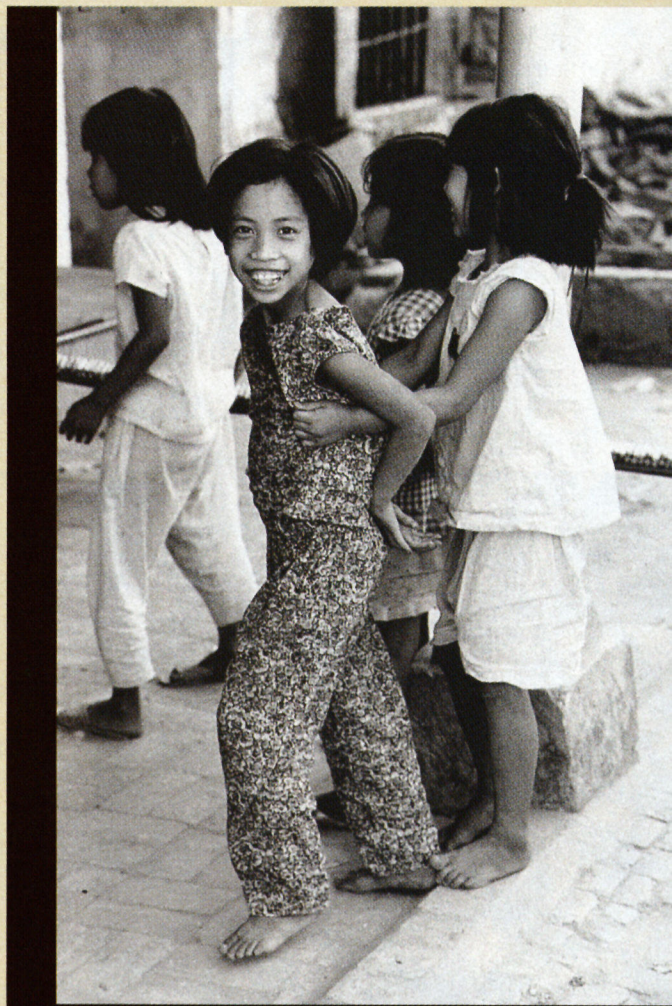
5 TRY WIDE-ANGLE LENSES. Many times I've seen photographers with 80-200mm lenses struggling to surreptitiously frame and focus on a person. For travel street photography, I've found the 28mm and 35mm focal lengths can yield a much more up-close-and-personal feeling that results in very strong images with kids. But you have to move in and frame them tight.

6 SET IN CLOSE. Working with wider angles doesn't mean that you have to stand back and shoot panoramics. Remember Robert Capa's famous saying: "If your pictures aren't good enough, you aren't close enough."

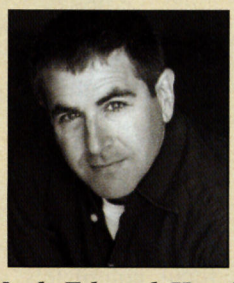
7 BE AWARE OF YOUR BACKGROUND. With all portraits, whether candid or formal, using the background to complement and not detract from the subject is vital to the success of an image. Limiting the depth of field by using a wide aperture can soften or eliminate unwanted elements in the background and help direct attention to the subject.

8 RESPECT LOCAL CUSTOMS. Every area has its own local customs. Get a good guidebook that will fill you in on the details of the people of an area. Be sensitive to people who really don't want to be photographed. Don't arbitrarily give candy to kids who aren't used to it.

9 LEARN A FEW WORDS OF THE LANGUAGE. Expressing an interest in another culture by learning a few words of the local language shows a regard for another person's world and can help create a genuine camaraderie between photographer and subject. My linguistic struggles, whether in textbook Spanish or guidebook Vietnamese, have produced many smiles—a few of which I've been able to capture on film.



10 STUDY THE WORK OF OTHER PHOTOGRAPHERS. One of the ways I improve my own photography is by studying the work of other photographers. Think of a great name in photography and, if people were a subject matter at all, inevitably a few of their images involved children. Alfred Eisenstaedt's famous image of children watching "Saint George and the Dragon" at a puppet theater in Paris and W. Eugene Smith's "The Walk to Paradise Garden" immediately come to mind. The pages of *National Geographic* are filled with fascinating and insightful images of children around the world.



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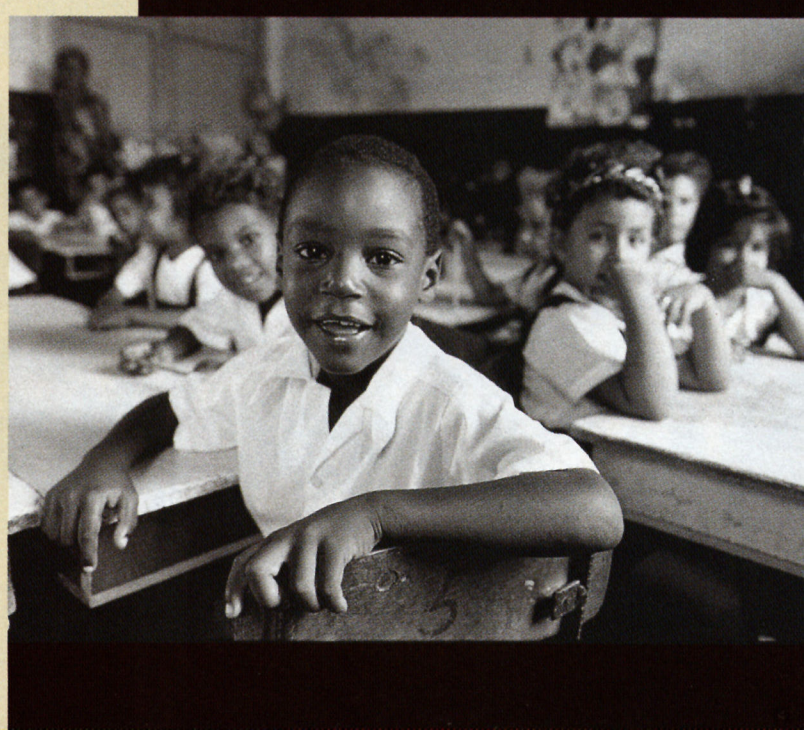

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Photograph by NYI Graduate Rick Pennock

While they're dangerous and destructive, fires often provide great opportunities for photographers. The power of a large fire and the battle which brave firefighters willingly undertake can be the subject of great news photographs. Rick Pennock was a student at NYI when he took this photograph but we didn't see it until he submitted it to a recent NYI photo contest. He graduated two years ago. Rick won an award in the contest and we asked for information. Here's what he wrote us: "This photograph was taken right after my first lesson with NYI. I was not able to use any photographs from this fire due to the ongoing investigation at the time. **Since then, this photograph has won four awards in various contests and is featured in a current fire fighter's calendar.** I should also note that four weeks after completing the NYI Course a fire-service related paper contacted me. They had been looking for new correspondents to help expand their newspaper. **My photographs caught their attention and they wanted to bring me on as a correspondent.** I was more than happy to accept. **Thanks to NYI's supportive staff my dream is now a reality."**

Rick did his part too. He knew what interested him. He studied and sent in assignments. He learned how to create a tight composition, how to use selective focus to make the firefighter "pop" in the foreground against the bright flames of this massive fire.

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These underused tools can help you make better photos

Text And Photography By Rob Sheppard

Camera manufacturers have come up with a wealth of features to make our lives as photographers easier. While some features end up being merely marketing gimmicks that aren't too useful for the average photographer, many features are wonderful tools that are underused by the camera owner.

We've come up with eight features that most cameras have today, features that are well worth exploring. Some will be more useful than others to your particular shooting needs; however, you may find a tool here that does the job to make your photography that much easier, more efficient or just better.

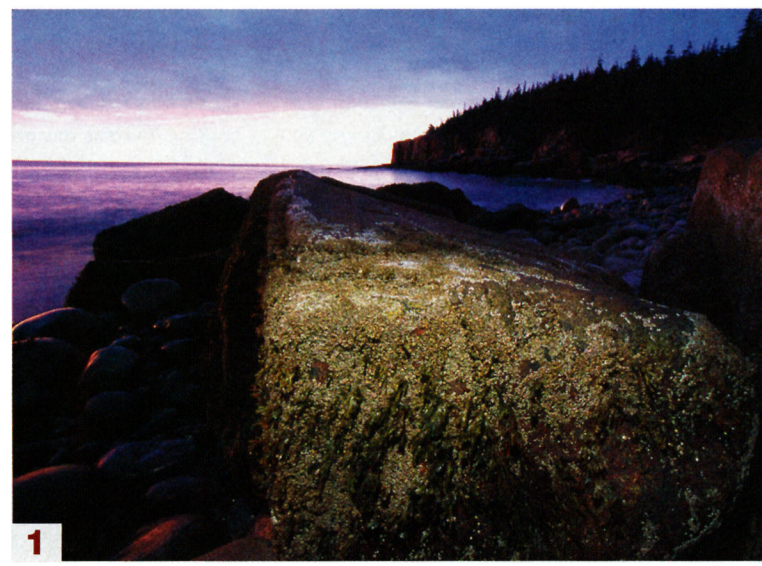
Camera Features YOU SHOULD KNOW

1 Slow Sync

Slow sync is sometimes a specific setting on a camera, but it's really a feature available to most photographers. Slow sync is simply using your flash with a long shutter speed when the conditions are dark. The flash provides the main light on the subject and the long shutter speed brightens the rest of the scene, balancing the light so that the flash-exposed part of the scene looks almost spot-lit against its surroundings. All camera brands can do this, but each uses a different approach for the actual settings. Consult your manual.

This photograph was taken about 20 minutes before sunrise. It was still fairly dark. The flash lit the barnacle and seaweed-encrusted boulder in the foreground, and the early light lit the sky and rocks of Maine's Acadia National Park in the background.

Canon EOS 3, Sigma 17-35mm *f*/2.8-4 Aspherical, Fujichrome Provia 100F, Manfrotto tripod, Canon 550EX flash



2 Spot Meter

While modern metering systems are superb and can be a great help, the spot-meter setting of a camera is worth knowing and using. No matter how good a metering system is, it can never know exactly what part of the composition is most important to you. A spot meter usually meters a spot in the viewfinder (most often in the center), an area small enough that you can normally place it over a key part of your composition. This can be extremely helpful when your subject is considerably brighter or darker than the rest of the image. You simply use the spot meter to accurately define an exposure based only on this critical part of the image. You do have to be careful with very light or very dark metered areas. The spot meter will often underexpose the bright and overexpose the dark.

The average camera meter would overexpose this scene, making the trees too bright and washing out the bracken fern leaves. By using the spot-meter feature to meter only the green leaves, I could easily get the correct exposure for the scene.

Canon EOS A2E, Canon EF 24mm *f*/2.8, Kodak Kodachrome 64

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3 Depth-Of-Field Preview

An SLR's lens is kept at its maximum *f*-stop (the speed of the lens, such as *f*/2.8 or *f*/4) while you focus and compose the image. When you release the shutter, the lens immediately stops down to the actual working aperture set by you or the camera. Therefore, you see what's sharp at the maximum *f*-stop, which gives you a minimum depth of field. To see the effect of the actual selected aperture on depth of field, the preview button or lever will stop the lens down to the taking aperture. At first, all you'll see is a dark viewfinder. With practice, you'll actually observe the out-of-focus areas change as you use the preview. This can help you both to view what your depth of field might look like at a given aperture, as well as help you choose an *f*-stop. It's especially valuable in showing you what a slight *f*-stop change will do to the background of a closeup.

In this photo, the leaf needed to be sharp, but the background not too sharp. The depth-of-field preview helped me choose *f*/4-5.6 as an *f*-stop (anything beyond *f*/5.6-8 was too much).

Canon EOS 3, Sigma 50mm *f*/2.8 EX Macro, Kodak Ektachrome 100SW

4 Fill-Flash

Films can't see everything our eyes can see. Slide films can have a very hard time keeping up with high-contrast scenes, especially when the sun is backlighting a subject so that the shadow area is very dark. A fill-flash will brighten that dark shadow and make it easier to see into. While add-on portable flash can be a great benefit (especially when the subject needing fill-flash is farther away), the built-in flash of many low- and mid-priced SLRs works quite well to fill in shadows. Compact, inexpensive point-and-shoots even perform well in harsh light because you can force the flash to go off, even during the day. Some SLR equipment makes this extremely easy—all you have to do is turn the flash on and set the camera to the right automatic exposure mode ("A" for aperture, for example).

These Tibetan monks in bright mountain light look very harsh without fill-flash. The flash lets us see their eyes and other important details in the shadows.

Nikon N90s, Nikkor 80-200mm *f*/2.8, Kodak Kodachrome 64, Nikon SB-25 Speedlight

4 Seth Weber

5

5 Aperture Priority For Action

The first thought for aperture-priority auto exposure is usually depth of field. After all, this is the mode where you choose the *f*-stop, which strongly affects depth of field. But for action? Set your lens to its widest aperture and use aperture priority. The camera will then choose the correct shutter speed for the conditions, a shutter speed that will always be the fastest possible for the existing light. Action that moves from sun to shade or in other changing conditions can make exposure difficult. By setting the camera to aperture priority and the lens to the widest aperture, the fastest shutter speed possible was guaranteed.

Canon EOS 3, Sigma 500mm *f*/4.5 APO, Kodak E100SW

6 Focus Lock

Nearly every camera today, from a lowly point-and-shoot to the best AF SLR, offers a focus lock. This allows you to quickly find a key focus point in your composition by moving your camera until your autofocus focuses on that spot, then depress the shutter button halfway to lock the focus (some cameras have a separate focus lock button, too). Then you can move the camera back to the desired composition.

This is often faster and more accurate than manual focusing and ensures that your desired key point of sharpness stays in focus. This only works with cameras set to single-shot focus.

7 High Shutter Speed

Often, we hear photographers say they don't need super-high shutter speeds in a camera because they don't shoot action or wildlife. That's a big misconception. Anyone interested in controlling depth of field, especially in working with minimal depth of field, will definitely find a high shutter speed a great benefit. For example, suppose you were shooting Kodak E100SW using 1/60 sec. at *f*/16. The equivalent at *f*/4 would be 1/2000 sec. If you need *f*/4 as an aperture so you can use a selective focus effect, your options improve if you have fast shutter speeds.

You might not think a little flower would need a high shutter speed, but in order to get the soft look of a very limited depth of field, I shot at *f*/2.8, which in this case required 1/4000 sec.

Canon EOS 3, Sigma 50mm *f*/2.8 EX Macro, Kodak E100SW

8 Self-Timer

Most photographers use the self-timer when they want to get into the photo themselves, usually with some friends and family. There's another very important use: keeping the camera steady with long exposures on the tripod. By using the self-timer to trigger the shutter, you'll eliminate any movement of the camera caused by your hand on the release. Simply push the release, then remove your hand from the camera as it prepares to fire the shutter. Many newer cameras actually have a self-timer you can set to allow a two-second interval between the time you press the release and when the shutter actually goes off, enough time for any vibration to settle.

It was raining when this photo was taken in Olympic National Park, Washington. The self-timer minimized camera shake during the two-sec. exposure.

Canon EOS A2E, EF 28-135mm *f*/3.5-5.6 IS, Fujicolor Super G 800, Manfrotto tripod

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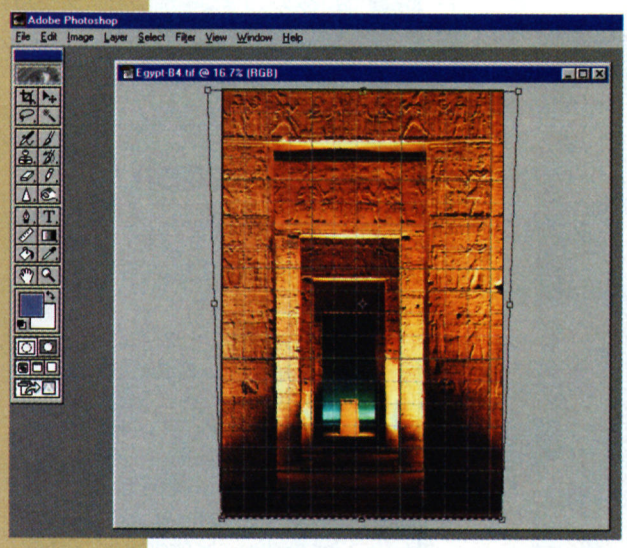
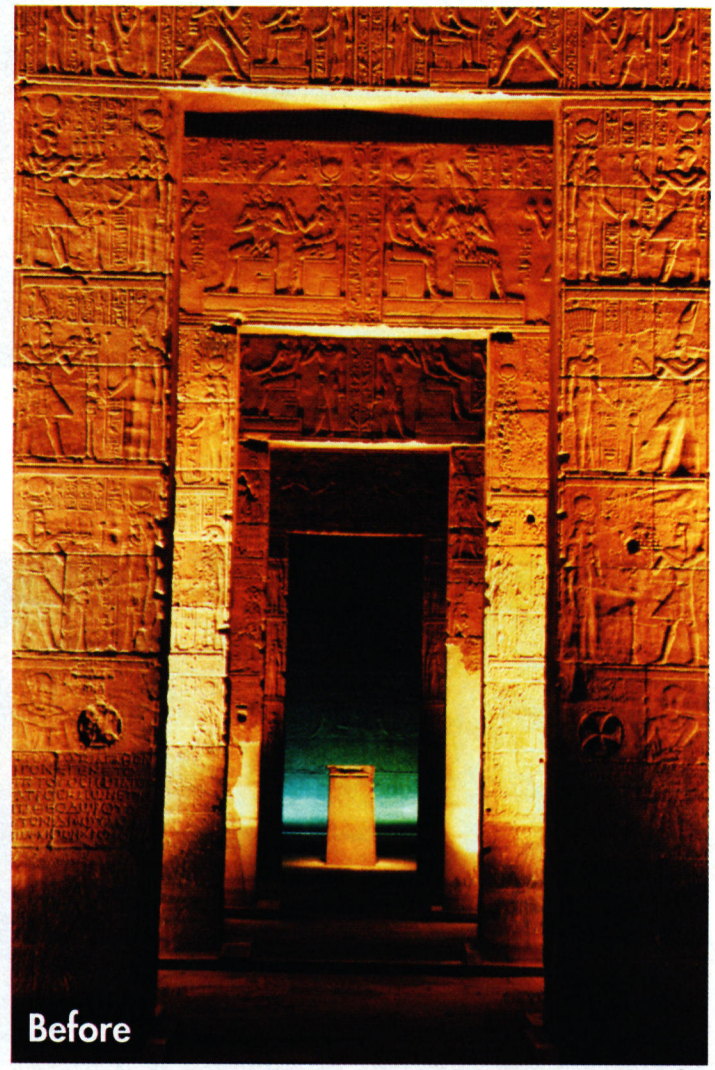
Verticals Straightened

Wide-angle lenses can cause leaning trees and off-plumb lines. Correct them with camera and digital techniques.

By Rob Sheppard
Photography By Rob Sheppard and Ryan Stevenson





While the Leaning Tower of Pisa is supposed to tilt, a lot of trees, cliffs and other should-be vertical elements of nature aren't. And unless you're in Pisa, those travel shots of unique landmarks shouldn't be leaning, either. This becomes an issue with a wide-angle lens as you tilt it up to capture something tall. Verticals at the sides begin to angle in toward the center, and center objects appear to lean backward.

When shot to the extreme, as with a very wide lens (24mm or wider) and a strong upward angle, this tilted look at the world can be a very dramatic way of picturing it, even if it isn't the way we typically see nature. However, we're so used to seeing tilted objects in wide-angle shots that this has become the norm; it has lost some of its impact. Adjusting vertical lines back to vertical actually gives a new look to images that can strengthen the subject and give it a sense of stately power.

This is what the greats of photography did with their view cameras (and some modern shooters do today). By adjusting the height of the lens in relation to the film (called a shift, or rise on a view camera—it allows the back of the camera to be kept parallel to the subject), photographers like Ansel Adams and Eliot Porter created images of cliffs and trees that seemed a little taller and more majestic and dramatic because they could remove the photographic lean and tilt (not seen in reality) of these upright subjects.

While U Watch

Perspective corrections that in the past were only available from the movements of a view camera can now be achieved in the computer. Many programs, such as Adobe Photoshop, include tools that do the view camera's job on any image—whether it was shot with 35mm film or a digital camera.
Canon EOS 3, Canon 28-135mm IS, Kodak E100SW

Camera Work

When the film plane of your camera stays parallel to the subject, vertical lines stay vertical. However, this often means you can't see the top of a tall subject—you need to angle the camera upward. With a view camera, you can keep the film upright and crank only the lens upward until the subject is fully in the composition. With some medium-format cameras, including Mamiya, Hasselblad and Pentax, you can get a special lens or attachment to allow shifts. In 35mm, Canon, Nikon, Contax, Leica, Pentax and Olympus make "shift" or perspective control lenses that allow the lens to move up and down or side to side.

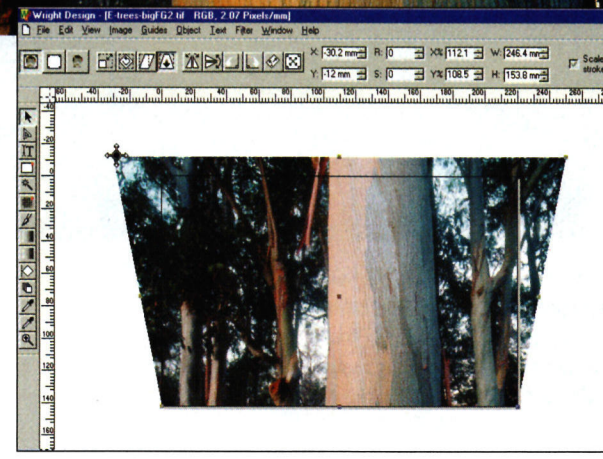
There's a trick that can be used with any camera if you have a very wide-angle lens. You have to capture an image with the expectation that it will be cropped. Put on that very wide-angle lens and check to see that the back of the camera is perfectly vertical. The wide-angle view should show the top of your subject (all nice and straight), along with a lot of extraneous subject matter below it. Compose for the top of the picture area and crop out the bottom.

The Digital Way

With software, you bring your image into the computer through a Photo CD or Picture CD, scanner or other digitized way. Once you open the image in your program, you stretch the top through a perspective change until the verticals are vertical once again. You'll need to crop off the "wings" of picture detail that occur at the upper corners when you do this.

You may notice the subject looking a little shorter and squatter in some programs. In that case, simply stretch the image upward until the proportions look correct. Also, some programs will require you to make your "canvas" or work area larger before doing any of this (they don't tell you

Wright Design's perspective control is very easy to use. Just select the perspective tool and drag a corner of your image to correct vertical distortions. Plus, since you can see every adjustment as you make it, fine-tuning your photos is a simple process.
Minolta XTsi, Minolta 24-85mm, Kodak E100SW



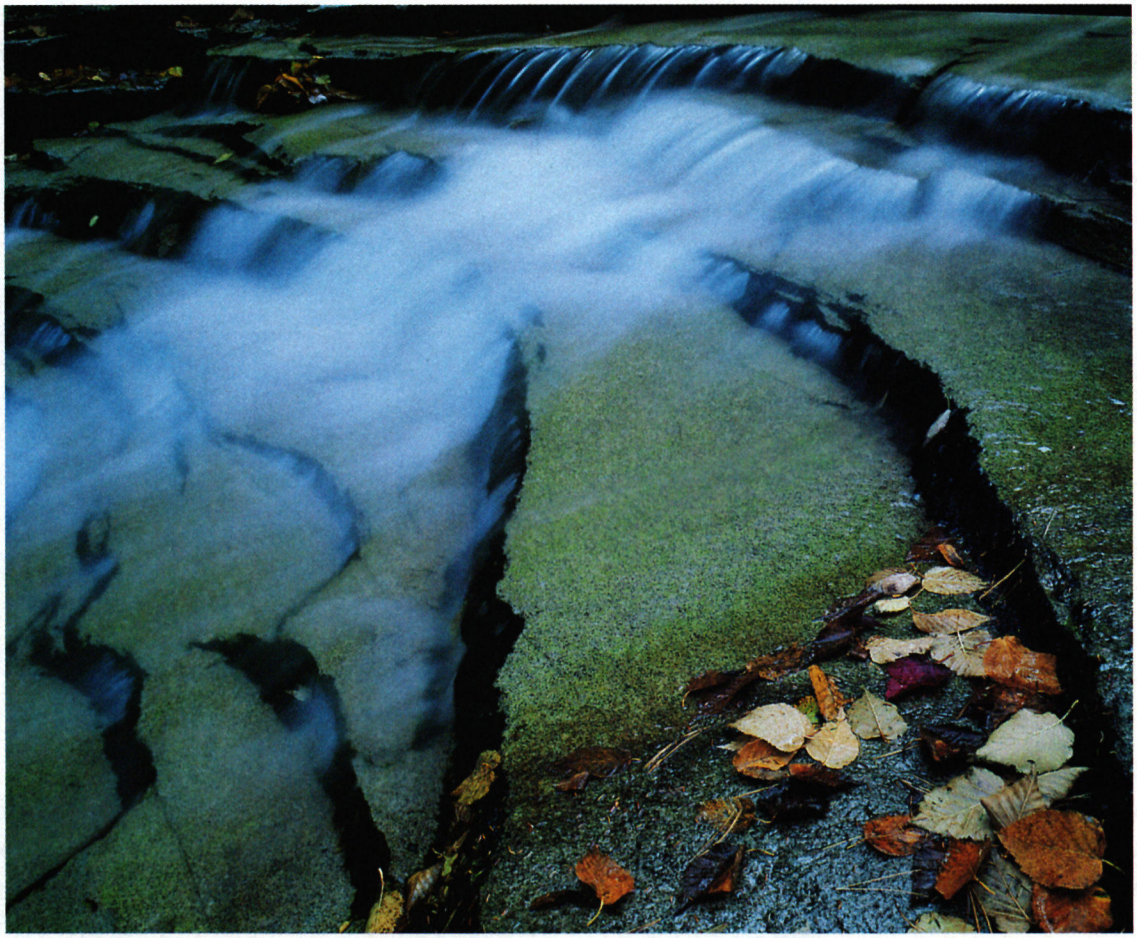
this, but if you don't make the work area bigger in some way, you won't be able to complete your perspective adjustments).

One item available in some programs that can help is a grid. By overlaying this grid on your image, you can see how straight your verticals are. Obviously, not all trees are perfectly straight like a grid, but this can help you more easily bring things in line.

(Cont'd on page 110)

SHOWCASE

UNIQUE IMAGES OF SPORTS, LANDSCAPES AND WILDLIFE



We created Showcase as an occasional feature to present a few remarkable images from photographers who we feel are doing something worth seeing. In this issue, we'll look at the work of three photographers with very different approaches to the world outdoors. One thing they all have in common: the idea that photography isn't just about the successful photograph, but the process that leads to making one.

By The Editors

Bemis Brook On Granite Bedrock. Photographer Debra Doenges: The autumn colors in New Hampshire's White Mountain National Forest provide endless photographic opportunities. I found this particular image in much the same way as I've found many others: by wandering off the track and seeking out graphic shapes, textures and colors rather than the main attractions of a particular location (in this case, a waterfall upstream).

One of the unusual aspects of this area is the vast slabs of granite bedrock that open up the forest and provide a unique path for streams. The bedrock had these very bold, graphic lines that drew me in right away to a composition. I try to compose my images tightly to focus the viewers' attention to details they might otherwise miss, to eliminate objects that distract from those details.

Editors' Comments: We agree with Doenges that the granite rocks make an incredibly strong element in her composition. The deep shadows between the layers have a powerful graphic impact and pulled our eyes into the contrasting softness of the time-exposed water of the brook. The fall color accent in the foreground is the finishing touch in this well-designed and well-crafted photograph.

Equipment: Mamiya RZ Pro II, Mamiya 65mm *f*/4, Fujichrome Velvia, Bogen 3221 tripod with Linhof ballhead

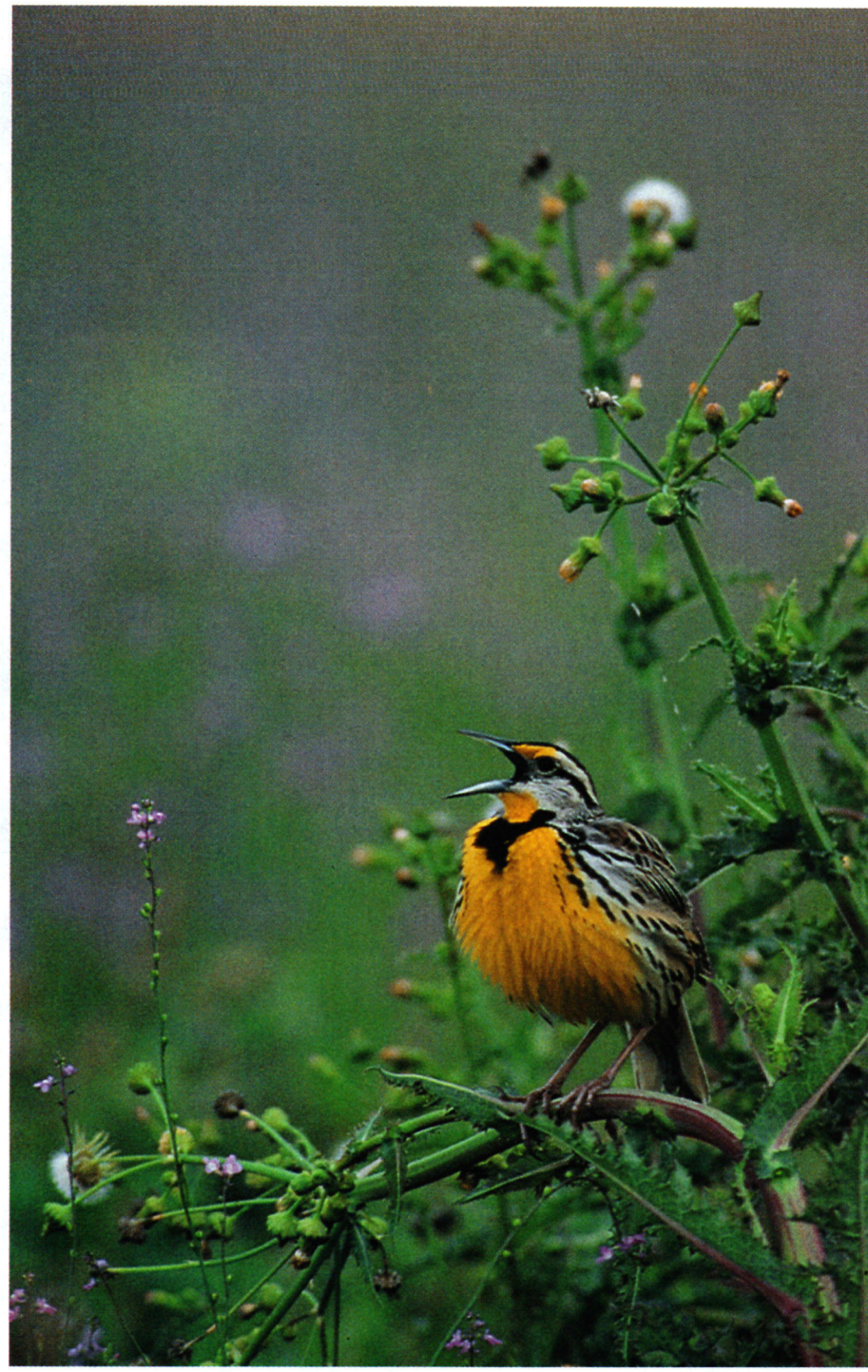
SHOWCASE

Eastern Meadowlark Singing. Photographer Bruce Montagne: Sometimes a great photo opportunity comes your way when you're looking for something else and, as a photographer, you have to be prepared for that. I had set out one stormy February morning in central Florida with hopes of finding a rainbow to photograph. The storm had temporarily broken, though, and I didn't find any rainbows.

What I did find was an abandoned farm and a perfect opportunity to photograph some wildlife. In the field were several meadowlarks that appeared to be defending their territory. That was fortunate, as their territorial instincts kept them relatively stationary long enough for me to approach and photograph them. The light was just right for a few moments, then the wind kicked up, storm clouds returned, and the sky became ominous once again. I was lucky to get back to the car just before the downpour.

Editors' Comments: We were drawn to this photograph because it has a different look compositionally than much of the wildlife portraiture we've seen. The photographer's use of limited depth of field draws your eye right to the perched meadowlark, beak open with song, while still capturing a hint of the flowers in the background. These elements, combined with the soft, diffused light, make this photograph particularly successful.

Equipment: Nikon F4, Nikkor 500mm *f*/4, Fujichrome Provia



Coming Soon: We're gearing up to launch our online "Showcase", and will invite you to post your best shots there to share with your fellow *Outdoor Photographer* readers on the Internet. Check our website at www.outdoorphotographer.com periodically for updates about the online gallery's grand opening.

SHOWCASE

Vietnamese Blue-Legged Centipede. Photographer Charles Hedgcock: Working at the University of Arizona as a biological photographer has allowed me access to a huge variety of interesting natural subjects. Though I'm not a scientist, I study my subjects very closely, and try to integrate science and art in my work. I choose to work in the studio because I can better control the light and my subjects.

The bulk of my series, "The Hidden Empire," to which this image belongs, was photographed in black-and-white. For me, black-and-white conveys subtleties of light and form that are often overpowered and lost in a color image. I'm trying to say something more than "beetle" or "centipede" in my photographs. I want people to stop and see how wonderful these creatures are—to see that they're more than vermin. In his classic work, *Natural History,* the medieval naturalist Pliny wrote: "In minimis Natura praestat." Nature excels in the least things. I couldn't agree more.

Editors' Comments: What caught our eye immediately was that Hedgcock chose to use black-and-white instead of color, recalling the work of Edward Weston. Also, the quality of light in this photograph is exceptional—not only the range of tones, but the manner in which light defines the forms. The light is as formally important to this composition as the subject. It's this dynamic relationship between the complexity of the light and the detailed forms of the centipede that kept our eyes coming back for more.

Equipment: Nikon FM2, Nikkor 55mm Micro, Norman 202 flash with diffuser, Kodak T-Max 100 **OP**

A test of the new Canon EF 500mm Image Stabilizer lens

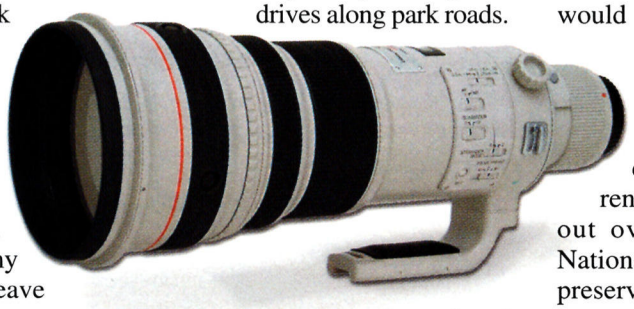
Text And Photography By George Lepp

IS In Africa

When I learned that Canon was introducing Image Stabilizer (IS) versions of its super telephotos, my first thought was: Why? We all know that such long lenses should be used on a tripod. To even think of handholding a 400mm *f*/2.8 or, heaven forbid, a 600mm *f*/4, was ridiculous. Surely, I thought, Canon must be doing this just to get us to replace our old lenses. I soon replaced my old thinking.

The new Canon EF 500mm *f*/4L USM IS lens arrived on my porch a few days before I was to leave for Africa. I had planned on taking a 600mm *f*/4, but its size and weight were prohibitive. The smaller 500mm *f*/4 IS was the perfect replacement. My LowePro backpack was just the right size to fit most of my camera gear and the 500mm lens, and still met airline regulations for a carry-on. What better way to baptize a new lens than to take it to Africa?

I was a featured speaker at the first South African Wildlife and Photography Convention. Between programs, we were able to participate in game drives along park roads.



All photography was done from closed vehicles, where I noticed how the 500mm IS lens on my carbon-fiber tripod settled down immediately when I activated the IS.

A large percentage of park subjects lent themselves to the 500mm lens—smaller birds that filled the frame and large mammals that stayed back from the road. The steadiness that I saw through the viewfinder made me willing to employ the Canon EF 2X teleextender on occasions where birds were off at a distance and only 1000mm would yield a useable image.

Dik-Diks, Dunes And Kokerbooms

After a week at the conference, we flew to Namibia and rented a VW Combi (van) to head out over gravel roads to Etosha National Park. Etosha is a large game preserve with a huge, dry lakebed as its centerpiece. The landscape is somewhat barren, with a variety of vegetation in which the animals hide. My favorite area was the expansive grassland in the northeast. The dried grasses were teeming with kudu, zebra, gemsbok and wildebeest. Once again, the

500mm IS lens showed its worth from the open windows of the van. I continued using the 2X tele-extender when necessary and marveled at the steady images. Many frames later, we headed south, down more rough roads, to the red dunes of Sossusvlei.

Much of Namibia is desert. A good part of it is featureless dry habitat, with an occasional gemsbok or springbok. But near the middle of the country, just in from the coast, lies an area of incredibly beautiful red sand dunes. The park road travels through the dune valley, with sand rising 1000 feet on each side. With the sun at the proper angle, the sand is a striking orange-red color. The broad valley slowly narrows over the course of 40 miles until it ends. A short hike takes you to several dry lakebeds that once supported a group of trees. This area is called the Dead Tree Vlei. A more surreal landscape would be hard to find anywhere in the world.

Image Stabilization in a long telephoto like the new 500mm from Canon gives you the ability to get images that were all but impossible. George Lepp was photographing handheld from a vehicle and still came away with tack-sharp photos. Coupling the matched 2X tele-extender creates a whopping 1000mm that settles down immediately on a lightweight tripod. IS technology is incredible, but a light tripod is still a good idea at extreme focal lengths.

ALL IMAGES: Canon EOS 3, Canon EF 500mm IS with and without 2X tele-extender, Kodak E100VS

Throughout the Namibian desert are large, interesting plants known as quiver trees. The tree (actually a tall succulent in the aloe family) got its name because early bushmen used hollowed-out parts of the tree as a quiver for arrows. Its local name is kokerboom, and they're profuse in southern Namibia.

(Cont'd on page 108)

When you want a great video/photo tripod for your camcorder or compact 35mm, don't settle for an over-weight, weak-spined, hard-to-use monster, when you could be using an ultra-light, super-strong, easy-to-operate, rock-solid, SLIK U-SERIES titanium-finish tripod with a 2- or 3-way fluid effect panhead.

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CAMERA REPORT

FALL ON

The new **Pentax ZX-7** turned a brief business trip into an opportunity to explore and

I love to get away from time to time. Leave home and the daily grind behind me and head off into spaces unknown. When I traveled to New England on a recent trip, I knew I'd have some time to take pictures, but it wouldn't be a full-blown photography trip. The challenge, then, was to put together a compact 35mm package that was small enough to carry easily and yet didn't limit my chances for creative pictures.

New England in the fall conjures up colorful visions of brilliant red, orange and yellow foliage. Crisp, crystal-clear air. There's no better icon of autumn anywhere. Last fall, I visited the area during the peak of the fall color, and although this year's colors weren't as brilliant as they've been in years past, it was still a wonderful photo opportunity.

Thanks to our jobs, many people have the opportunity to travel quite a bit. And thanks to the nature of the airline industry, we can often stay places over the weekend for less money than it would take to get back home on a Friday. That translates into having some free time for taking pictures. For my trip to New England, I was going to be free on Saturday, flying back to Southern California on Sunday.

THE RUN

photograph a new place

Text And Photography By Christopher Robinson

Being so short on free time to get out and take pictures, I definitely wasn't inclined to haul a full exhibition outfit of gear. I wanted to keep it light, but still have a fairly complete outfit to take advantage of the colors and scenery. A new Pentax ZX-7 had just come into the *OP* offices, so I opted to take it with me along with a new 28-80mm and a 70-210mm lens.

Pentax has always had a reputation for making very lightweight and compact 35mm SLRs. This new addition to the lineup follows in that tradition. At 13.4 ounces (without the two CR-2 batteries), this is about the smallest 35mm SLR we've seen. My full kit for this trip fit in a bag that was smaller than many purses. It was easy to carry onto planes and didn't take up any space at all in the trunk of the rental car.

Traveling light doesn't have to mean traveling ill-prepared. The Pentax ZX-7 is a very capable 35mm SLR that made a great fall companion in the Berkshires of Massachusetts and in Newport, R.I. It handled the challenging lighting conditions perfectly.

ALL IMAGES: Pentax ZX-7, Pentax 28-80mm and 70-210mm, Kodak E100SW

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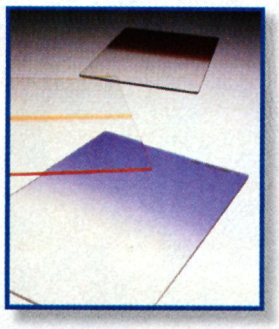

Twilight Set

LEE Filters has added four new filter sets to its line of introductory resin sets: The Sunset, Sunrise, Landscape, and Twilight Sets. With the introduction of the four sets, *LEE* is premiering new colors which are designed for specific shooting situations.

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Pale Coral Stripe*

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Pentax ZX-7 Specifications

Camera Type: 35mm SLR
Lens Mount: Pentax KAF (compatible with KAF2, KA and K mounts)
Focusing: Three-point TTL phase-matching autofocus (SAFOX IV) and manual
Exposure Metering: TTL six-segment multi-pattern with FA, F and A lenses (center-weighted with all other Pentax lenses)
Exposure Modes: Five full auto modes ("green," portrait, landscape, close-up and action), aperture-priority AE, shutter-priority AE and metered manual
Exposure Compensation: ±3 EV (½-EV steps)
Shutter Speeds: 30 to 1/2000 sec.
Film Speed: Auto ISO 25 to 5000, manual ISO 6 to 6400
Viewfinder: Fixed molded penta mirror
Viewfinder Display: LCD; in focus, internal and external flash status, shutter speed, aperture, ±EV compensation, over/underexposure warning, bar graph, auto mode, memory lock
Depth-Of-Field Preview: No
Film Loading And Transport: Auto loading and advance/rewind; single- and consecutive-frame advance (two fps)
Flash Sync: 1/100 sec.
Self-Timer: 12-sec. delay
Power Source: Two CR2 batteries
Dimensions: 5.3x3.6x2.5-inches
Weight: 13.4 ounces (without batteries)
List Price: $490

The new ZX-7 is also a handsome camera. It features the silver-colored, retro-styling that has become so popular in the past couple of years.

I took some time on the plane from California to familiarize myself with the general layout of the camera. Pentax kept it simple. A mode selector dial, shutter button, LCD screen and that's about it. In this case, simple doesn't mean limited, though. Full program, aperture-priority, shutter-priority and metered manual modes are all available.

Even with its subdued layout, the camera was quite capable in the field. The main dial is large and easy to operate. The outer ring has a pointer on it to let you know which mode you've selected. One thing about the mode dial we especially like is that it's backlit. In dusk and dawn conditions, you can instantly tell which mode you've selected.

Due to my time constraints, I found myself shooting at difficult times of the day. One nice thing about autumn, though, is that even at "high noon" the sun isn't all that high in the sky. At least not in New England. So while I was taking pictures at the "contrastiest" time of day, it was much less harsh than if it had been at the height of summer.

The ZX-7's autofocus and metering system performed well under the conditions. In a few instances, I second-guessed the meter and made my own judgment as to what the exposure should be, but afterwards I found that I preferred the exposure the camera came up with. The camera's autofocus system (Pentax calls it SAFOX) was always spot-on accurate.

I was impressed by the ZX-7 all around. Sometimes an inexpensive camera seems to be just a cheaply made, stripped-down stepchild of its more sophisticated siblings. This Pentax, though, is well-made with thoughtful features that will make it a valuable tool for novices as well as more advanced shooters.

Contact: Pentax, (303) 799-8000, www.pentax.com. **OP**

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See: "Let The Image Sing" (Sept. '98)

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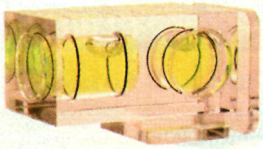

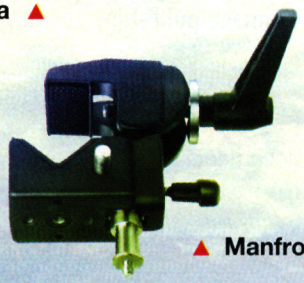

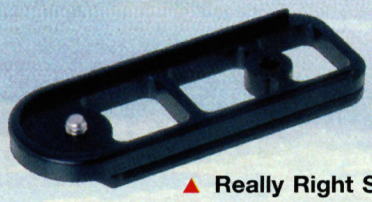

Trick Out Your Tripod

ON THE WEB
WWW.OUTDOORPHOTOGRAPHER.COM
See: "Carbon Fever" (Apr. '99)

Get the gadgets that make using your tripod easier and more productive

By William Sawalich

One of the first things each of us learned about photography was the importance of keeping the camera steady. There's no better way to ensure sharp pictures than to use a tripod. For outdoor photographers, stability is even more important. We're often using large-format equipment that's impossible to hand-hold, in which case the tripod is a given. But even photographers who use today's lightweight 35mm equipment know the importance of a tripod—especially if they use long telephoto lenses for wildlife or landscapes.

So how can you improve the performance (and convenience) of your tripod? Simple. There's a ton of tripod accessories out there, and many of them do things you may never have thought of. From quick-release plates to carrying straps, one of these gadgets may be just what you're looking for. And it could mean the difference between grudgingly wielding your tripod or jumping at the chance to use it.

The Accessories

When you're shooting with a macro lens, composition and focusing are an extra challenge. Make it easy to precisely control your close-up shots with the **Macro Focusing Rail Set** from **Adorama**. It uses rack-and-pinion movement for extremely fine camera adjustments in four directions. It's convenient, too, because it mounts on most tripods without removing the head. Price: $139.95.

It may not seem like much, but for photographers who use multiple camera formats, **Adapter Bushings** from **Gitzo** could be a lifesaver. Since large-format cameras use larger mounting screws than smaller cameras, you're out of luck if you don't have the right one. These tiny, inexpensive adapters convert a ⅜-inch socket down to a ¼-inch hole to accept smaller tripod screws. Price: $3.95.

When you're shooting in snow, mud or sand, it can be hard to keep your tripod steady. **Location Shoes** from **Gitzo** are all-weather disks that attach to your tripod's feet to provide extra traction on unstable ground. They're small and lightweight, too, so they won't weigh down your gadget bag. Price: $19.95 (set of three).

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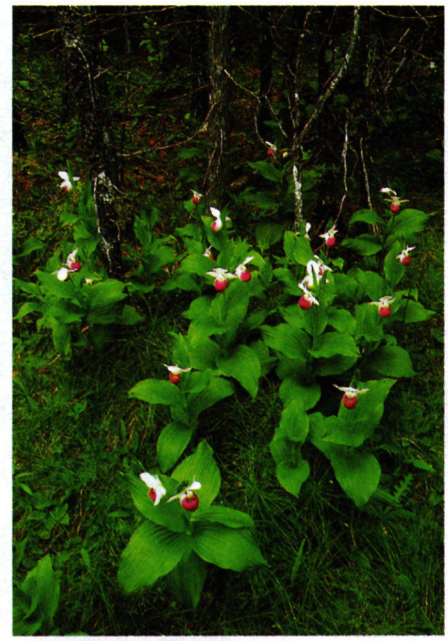

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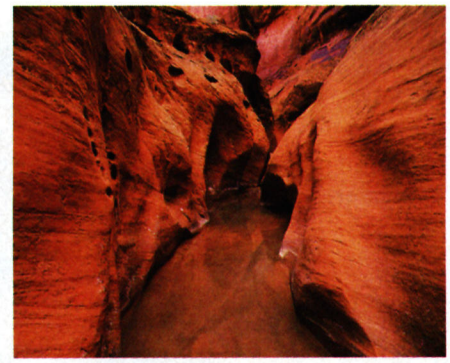

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GADGET BAG

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For times when a tripod just isn't practical (like shooting from a vehicle at a wildlife refuge), the **Kinesis SafariSack** provides a stable shooting platform for sharp images. Like a normal bean bag, it can be laid flat to support the camera and lens, but the cinch straps also allow you to customize it for shooting from a windowsill, car roof or any number of other uneven surfaces. Price: $35.95.

Use a quick-release plate that does double-duty. **Kirk** offers a full line of quick-release plates that makes shooting with your tripod fast and easy. The **Big L** lets you mount your 35mm camera both horizontally and vertically, without moving the tripod head. That makes for a sturdier shooting platform and convenient adjustments. Price: $109.95.

If you do a lot of long-lens shooting, you know the importance of stability—the tiniest vibration can ruin a great image. **Kirk's LS-1 tripod leg support** adds a "fourth leg" for additional bracing and support for heavy telephoto lenses. The quick-release mount is easily adjustable for switching between vertical and horizontal framing, too. Price: $170.

It doesn't have to be a pain to carry a heavy tripod. **Anne Laird's Tri-Pads®** are padded nylon covers that slip over your tripod's legs to cushion the load when it's slung over your shoulder. And when you're shooting in extreme temperatures, the pads insulate the tripod's legs so your fingers won't get as cold. Available in black or camouflage. Price: $39.95 (set of three).

If you use a lot of long and heavy lenses, be sure to check out **Manfrotto's Heavy Duty Telephoto Lens Support.** It suspends your camera and lens in balance above the tripod for very stable shooting, as well as precise composition adjustments. The bracket incorporates a quick-release adapter to make

lens changing easy, too. Price: $198.

Manfrotto's Super Clamp is a universal assistant. If your tripod can't go where you want, mount the clamp to any stable structure to hold your camera steady. If you need a reflector in just the right spot, use the Super Clamp to hold it. It's ideal for grasping tubes (like tripod legs), but comes with an adapter for gripping flat surfaces, so it can hold almost any accessory. Price: $34.50.

When you're shooting on location, you need a handy place to keep accessories. With the **Manfrotto Tripod Apron,** you've got it. The apron hangs below your tripod's center column and is supported by straps above the locks on each tripod leg. It opens into three compartments—perfect for film, light meter, lenses, even spare cameras—that hold your equipment safely and conveniently wherever you go. Price: $34.

For the ultimate comfort when lugging around a tripod, sling it over your shoulder with an **Op/Tech USA tripod strap.** The non-slip pad keeps the strap where you want it, and the neoprene construction is more comfortable since it reduces stress to the neck, shoulders and back. Price: $25.50.

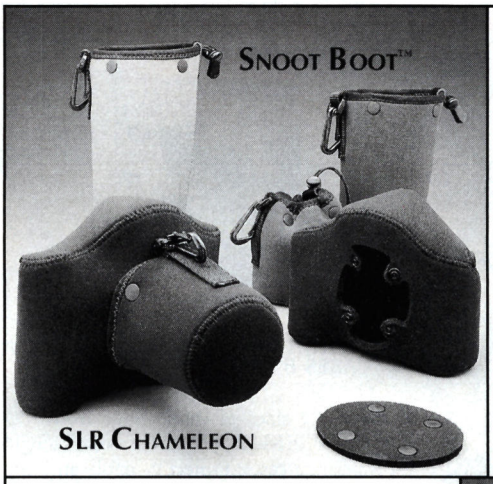
Using a **Really Right Stuff quick-release plate** makes shooting with your camera on an Arca-Swiss-style tripod head easier and more productive. These lightweight plates provide stable platforms for practically any camera and lens, and ensure that precise position adustments will remain rock-steady. Prices: $29-$180.

Wildlife photographers go to extra lengths to get good photos. By wrapping **Leonard Lee Rue's camouflage cloth tape** around a tripod's legs, it becomes less conspicuous so it won't scare away timid subjects. Price: $4.25.

Turn almost any steady surface into a support for your compact SLR or digital camera with the **ClampPod** from **Slik.** Not only is it perfect for holding a light camera, but it can attach to a tripod to hold reflectors, flashes or any number of other accessories. Price: $25.

With the **Stroboframe Vertaflip**

(Cont'd on page 107)



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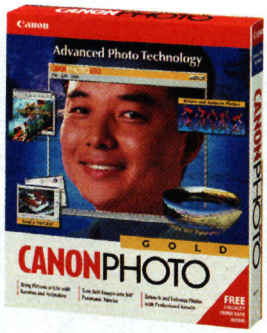

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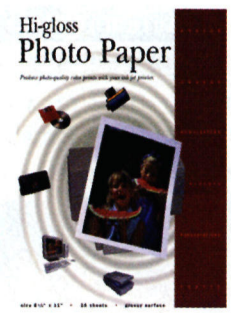

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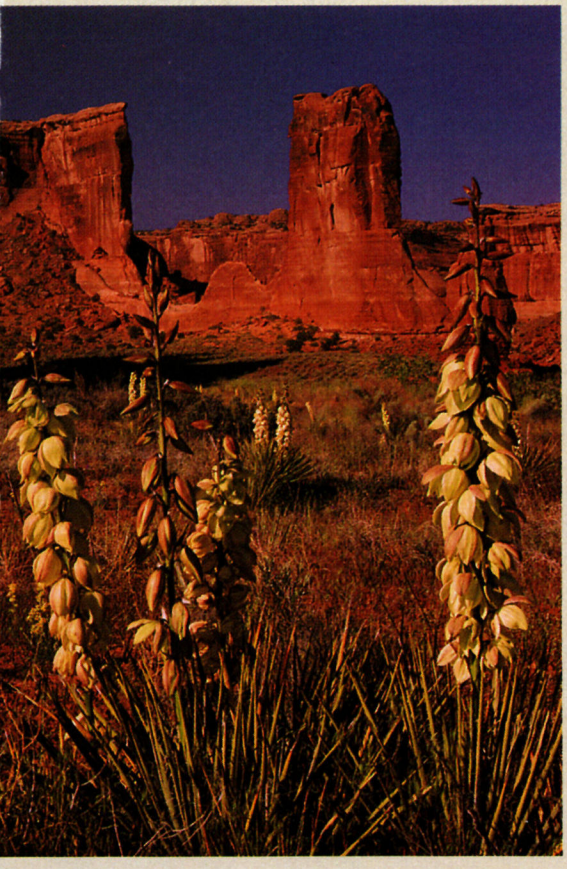
Red Rock Country

April-May, 2000

Spring is an ideal time of year to visit the red rock country of Utah, with its spectacular land forms and brilliant colors. Tour Bryce Canyon National Park, Zion National Park and the Corkscrew, a beautiful slot canyon, all of which provide outstanding material for the landscape photographer (April 8-14). Spend a week in and around Monument Valley and Canyon de Chelly, including two days with Native American guides and a full day tour of Canyon de Chelly and Canyon del Muerto (April 15-21). Visit Arches National Park and Canyonlands National Park, and photograph other stunning areas around Moab, including Castle Valley and the Fisher Towers (May 13-19).

For more information, contact: Dramatic Light Nature Photography, 2292 Shiprock Rd., Grand Junction, CO 81503, (800) 20-PHOTO (74686) or (970) 244-8855, e-mail: Joe.lange@dramaticlightphoto.com, www.dramaticlightphoto.com.



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Montana Horse Ranch

June 18-22 and September 24-28, 2000

Be part of the action as you photograph exciting horse releases and roundups daily at a private, southern Montana guest ranch. Opportunities abound to capture unspoiled scenery, native wildlife, waterfalls, western still life, staged "night" shots and model-released wranglers. These small group sessions will be conducted by experienced workshop instructors and professional photographers. Enjoy horseback riding and a host of other recreational activities. Non-photographer guest rates are available for those traveling with photographers.

For more information, contact: Images Unique, P.O. Box 333, Chillicothe, OH 45601, (800) 866-8655, e-mail: images1@bright.net, www.images unique.com.

Wild Eyes

Throughout 2000

Come to this bustling wildlife ranch and hone your skills in a three-, five-, or seven-day photo shoot with a qualified photography instructor. Film wolves, grizzly bears, cougars, lynx, bobcats, badgers, red foxes, coyotes, raccoons, Siberian tigers, mink, river otters, reptiles and more. Wild Eyes is also organizing a major event for Summer 2000: Raptor Week, a display of eagles, hawks and falcons that can be observed and photographed "in flight" as well as in closeup. Photographers of all skill levels are welcome.

For more information, contact: Wild Eyes Photo Adventures, 894 Lake Dr., Columbia Falls, MT 59912, (888) 330-5391, e-mail: wildeyes@bigsky.net, www.wildeyes-usa.com.

Hawaiian Adventures

February-September, 2000

Experience all of the natural beauty that Hawaii has to offer—volcanoes, rain forests, waterfalls, canyons, nature preserves, whale-watching, ancient temples, tropical gardens and much more. Hawaiian Photo Adventures offers tours of the Islands that include lodging, all flights between the islands, transportation guide service, entrance fees to national parks and more. Two eight-day tours are available: a Maui-Kaua'i-Big Island tour and an O'ahu-Big Island tour. Custom packages are available and groups are welcome.

For more information, contact: Brad Piontkowski, (808) 381-4009.

American Photography Workshops

March, August and October 2000

Learn valuable tips from *Outdoor Photographer* editor Rob Sheppard as he presents several photography workshops around the country. At the Great American Photography Weekend in Page, Ariz. (March 15-19), Sheppard will offer insights on selling photography to publications. On August 6-12, he will conduct a workshop on Photoshop for Photographers at the Santa Fe Workshops in New Mexico. Sheppard will hold a program on Photoshop for Traditional Photographers at the Palm Beach Photographic Centre in Florida on October 9-13.

For more information, contact: Great American Photography Weekend, (606) 523-1653, www.gapweb.com; Santa Fe Workshops, (505) 983-1400, www.sfworkshop.com; Palm Beach Photographic Centre, (561) 276-9797, www.workshop.org.

Villages Of Provence

April 29-May 5 and May 11-17, 2000

Discover the provincial beauty of France during an intensive week in a small village near Arles as you photograph vineyards with traditional stone farmhouses, the hill towns of Luberon with its red poppies and yellow mustard, as well as Arles, Pont du Gard, Camarque and St. Remy market. Practice creative techniques to give your images a painterly and impressionistic style. Picnic with local specialties and enjoy great cafes with new friends. Photographer-guides Don Lyon and Barbara Michelman limit groups to seven participants. Extend your stay in France by combining the trip with the "Streets of Paris" tour (May 5-11). Forty other photographic adventures with pro guides are offered.

For more information, contact: Close-Up Expeditions, 858 56th St., Oakland, CA 94608, (800) 457-9553, e-mail: info@cuephoto.com, www.cuephoto.com.

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Nature Photography Seminars

Throughout 2000

Learn how to make stunning nature photographs by attending a comprehensive one-day photo seminar taught by nature photographer Rod Planck, who will show you how to select and use nature photography equipment and techniques, master natural light exposure (without bracketing) and unlock your creative abilities. Planck also shares money-saving tips, professional advice and more. The seminar supplies one roll of Fujichrome Velvia, a set of seminar notes, a supplier list for nature photographers and a chance to win one of many door prizes. Seminar dates and locations: Fort Worth, Texas (Feb. 20); Oklahoma City, Okla. (Feb. 27); Denver, Colo. (March 5); St. Louis, Mo. (Mar. 12); Kansas City, Mo. (Mar. 19); Chicago, Ill. area (Mar. 26); and Minneapolis, Minn. (Apr. 2).

For more information, contact: Rod Planck Photography, P.O. Box 169, Paradise, MI 49768, (906) 492-3444, e-mail: rplanck@up.net.

Alaskan Bears And Birds

May-September, 2000

A unique destination for nature photographers, Silver Salmon Creek Lodge is situated in Alaska's picturesque Lake Clark National Park, and offers exciting opportunities to witness free-ranging coastal brown bears and pelagic bird colonies, including horned and tufted puffins. This adventure-based program offers one- to seven-day excursions where participants will move into the habitat of the bears and access different locations by boat and ATV and on foot. The program has provided eco-tours, photo seminars and personalized instruction by professional staff for 14 years. Each group size is limited to 12 people.

For more information, contact: Silver Salmon Creek Lodge, P.O. Box 3234, Soldotna, AK 99669, (907) 262-4839, www.alaskan.com/silversalmon.

Rocky Mountain Highs

June 1-5, 2000

Head to Colorado with Tom Ulrich, an International Wildlife Photographer of the Year, and a team of three award-winning photographers to a photo workshop sponsored by the Rocky Mountain Outdoor Writers and Photographers Association. The workshop will be held at Rocky Mountain National Park, Colo., where students can select either or both scenic or wildlife photography excursions. While instruction includes detailed classroom slide presentations, the majority of time is spent in the field. Film is processed and critiqued daily. Enrollment is limited to provide an exceptional student-teacher ratio, resulting in a real hands-on learning experience for photographers of all skill levels.

For more information, contact: John Catsis, P.O. Box 875, Stillwater, OK 74076-0875, (405) 743-0999, e-mail: catsis@okstate.edu,www.edonnet.com/rmowp/activity.html.

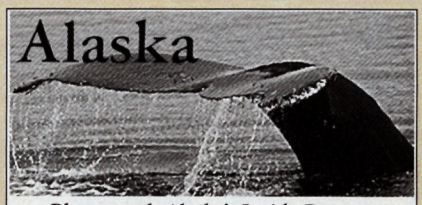
Great Smoky Mountains

April, October and November, 2000

Nestled in the heart of the Great Smoky Mountains National Park, Tremont boasts miles of trails, rushing rivers, waterfalls and acres of mountains and forests. The area provides the perfect setting for photography workshops that combine natural history with photo technique. The workshops include: Smokies Come To Life (Apr. 21-24); Autumn Brilliance (Oct. 20-23); and Master Workshop in Nature Photography (Nov. 2-5). Designed for advanced photographers, the new Master Workshop will cover composition techniques, metering light and the latest equipment and market trends, as well as include reviews of individual portfolios.

For more information, contact: Great Smoky Mountains Institute at Tremont, 9275 Tremont Rd., Townsend, TN 37882, (423) 448-6709, e-mail: gsmit@smokiesnha.org. OP

Alaska



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Contact: Mike & Robin Munsey, Munsey's Bear Camp, Dept. OP, Amook Pass, Kodiak, AK 99615
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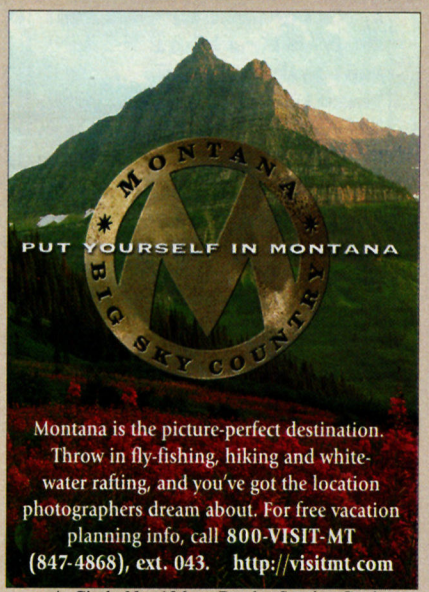

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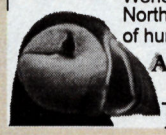

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(Cont'd from page 95)

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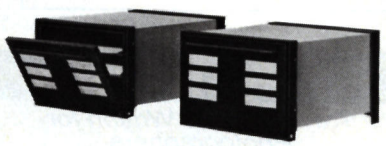

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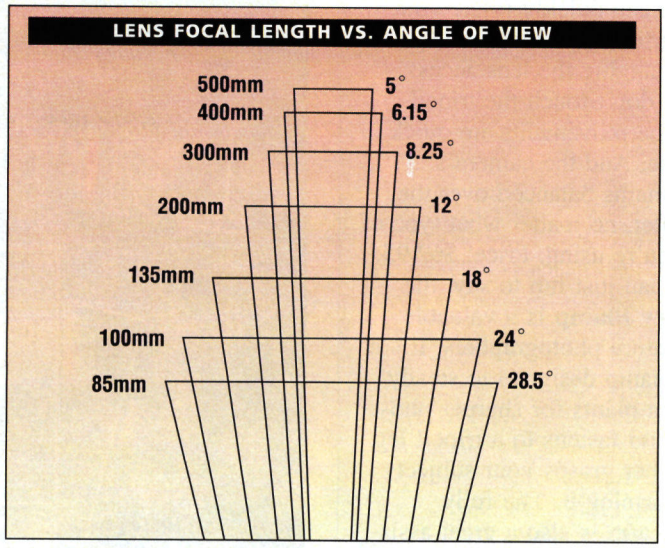
IS IN AFRICA

(Cont'd from page 87)



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300mm	8.25°	7.5′
400mm	6.15°	5.5′
500mm	5°	4.5′

I had one sunset and one sunrise to capture the unique silhouetted shape of the trees against a large sun.

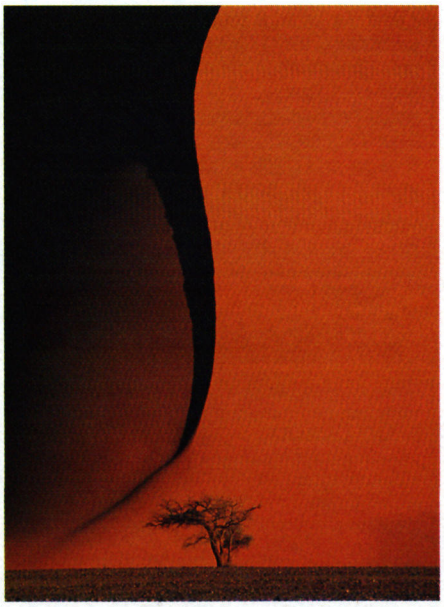
As the sun started to sink toward the horizon, I located a few representative trees on a distant hill and attached the 2X *and* 1.4X tele-extenders to the 500mm IS lens. (The only way that both of these extenders will mate is with a 12mm Canon extension tube between them. If you want the resulting 1400mm *f*/11 lens to focus to infinity, place the 2X at the lens and the 1.4X at the camera body.) The image shake at this focal length is dramatic, even on a tripod. Add a little wind and things get even worse. As I touched the shutter release on the EOS 3, the image became rock-steady, thanks to the new IS.

As the sun dropped below the horizon, a full moon appeared in the darkening sky behind us. With the two tele-extenders still on the lens, I decided to photograph the moon—full-frame. As I looked through the lens, the moon moved with every breath of wind. Using ISO 100 film meant that the exposure would be *f*/11 at 1/30 sec. When I activated the image stabilization, it was like the lens was locked on the moon. The resulting exposures were the best moon images I had ever made.

Back At Home

We covered around 7,000 kilometers (4,350 statute miles) in three weeks, and I exposed about 200 rolls of film. My wife even broke a record with four rolls of snapshots. We also consumed countless bags of Cheetos, cookies with names I'd never heard before and soft drinks of all flavors. There's no correlation between nature photography and good nutrition.

Returning to my office, I contacted Canon for more information on the new IS technology. It turns out that the four new IS telephotos (EF 300mm *f*/2.8 USM IS, EF 400mm *f*/2.8 USM IS, EF 500mm *f*/4L USM IS, EF 600mm *f*/4L USM IS) can sense when they're on a tripod and change the method of stabilization accordingly. This includes removing smaller vibrations (such



as the mirror shake) that have plagued photographers when using long lenses in the past. The results are very sharp photos from lenses pushed to their extremes—2X tele-extenders, slow shutter speeds and handholding—things that would never have been considered before.

If you think I'm excited, you're absolutely right. I sold my old lens and purchased the Canon EF 500mm *f*/4L USM IS. As my safari proved, I can pack this lens in a manageable backpack with other equipment. I can use it with the Canon EF 1.4X (700mm *f*/5.6) and EF 2X (1000mm *f*/8), or both tele-extenders (1400mm *f*/11), for a versatile field lens that offers professional sharpness at all focal lengths. I can also use it handheld from my kayak.

Canon's other three IS lenses offer some of the same advantages, depending on your needs. The 300mm is excellent for birds, thanks to its close focus and light weight, even with the 2X at 600mm. The 400mm will be embraced by sports photographers who need the extra speed and shoot with monopods, while the 600mm will cater to the photographer who has to have the most focal length and works from a tripod. There really is an IS lens for everyone. Price: $11,400 (EF 500mm *f*/4L USM IS).

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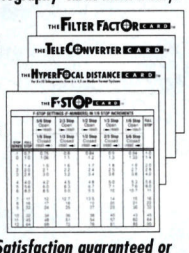

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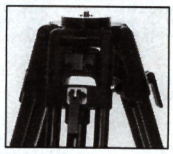

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VERTICALS

(Cont'd from page 82)

▼ Quick Steps To Vertical In The Computer

1. **Open** the photo from a scanner or Photo CD or Picture CD
2. **Correct** color and contrast as needed
3. **Straighten** the overall photo if it's crooked (use the rotate tool)
4. **Select** the perspective control tool
5. **Move** the top corners of the photo outward until vertical photo elements are vertical
6. **Adjust** the height of image (scale) if it looks squashed
7. **Crop** the photo to a normal rectangle
8. Use **unsharp mask** (or another sharpening tool) to restore the original sharpness to the image

Software With Perspective Control

Now, to some specific programs that we know have perspective control. All of these can do the job, although some require more steps than others to get to the final result. The extra steps can give added control or added confusion—this is partly a factor of how comfortable the program user is with the way certain software works or its personality.

Adobe PhotoDeluxe (www.adobe.com). A little bit hidden, but easy to use. You have to check Advanced Menus, then select Size and Perspective. You may need to increase your canvas size to complete your correction. Just drag a top corner outward for the work to be done. Windows and Mac.

Adobe Photoshop (www.adobe.com). To get to the controls here, you need to create a selection (you can just select the whole image—Control or Command A), then go to Transform near the bottom of Edit on the menu bar. Next, choose Perspective, then grab a top corner of the image and move it out to effect the change. Windows and Mac.

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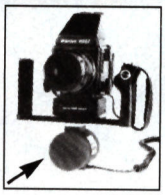

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Arcsoft PhotoStudio (www.arcsoft.com). These controls work a little like Photoshop. Create a selection, then copy and paste so it's a separate piece. Now double-click the transform tool in the toolbar and a dialogue box will appear. Select Perspective and move the top corners of the image apart to start the process. Windows only.

Corel Photo-Paint (www.corel.com). You have to select what needs to be changed (in this case, usually the whole photo: Control or Command A), then make it into an object. Now click several times on the dialogue box until you get transformation handles; drag these outward. Windows or Mac.

Jasc Paint Shop Pro (www.jasc.com). Perspective control is fairly easy in this program. Simply go to the menu, select Image, then Deformations, Perspective. You'll get a new window/dialogue box showing a very small before-and-after as you apply the amount of change with a slider bar. You can "proof," or preview the effect on the whole image, too, before completing a final rendering. Windows only.

Microsoft Picture It! (www.microsoft.com/insider/pictureit). This very inexpensive program has a wealth of features, including a very easy perspective tool that's a little hard to find. Go to the Special Effects button, select Distort, then Distort Automatically. On the panel of little images that show up, go to Vertical Perspective. Drag a slider to change the effect. Windows only.

Wright Design (www.wrightna.com). Very easy perspective control here. To adjust those verticals, click on the selection tool, select the photo by clicking on it, then click on the perspective tool. You simply grab a corner of the image and move it out and up until the verticals are corrected and everything looks properly proportioned. Windows only. **OP**

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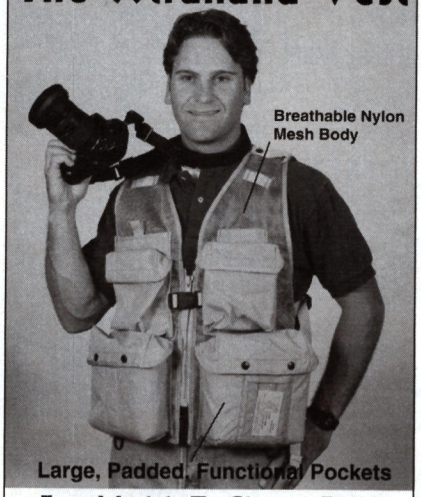

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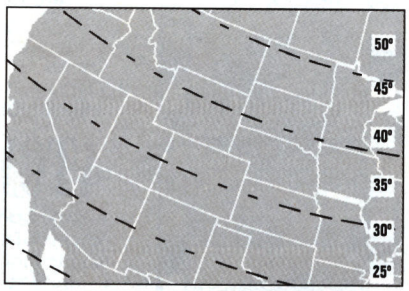

This chart will help you be in the right place at the right time by allowing you to plan your sunrise, sunset, moonrise and moonset photos ahead of time. You'll know exactly where to be with your camera for the photo composition you want to make long before the sun reaches the horizon. Find the nearest date at top and the latitude nearest your own in the column at left. Where the two intersect, you'll find the true (or map) bearings for rise (R) and set (S), rounded to the nearest degree. When using a compass to find the spot on the horizon where the sun or moon will rise or set, obtain the magnetic declination (variation) for your area from a USGS topographic map or other source. If the declination is east, subtract it from the bearing listed below to obtain the magnetic compass bearing. If the declination is west, add it. The result is the compass bearing to use in the field. *All data in Almanac is based on the comprehensive SUNTRACKER program, written by Charles Krebs, (425) 644-0077, fax (425) 644-1103.*

SUNRISE/SUNSET

Latitude	Mar. 4	Mar. 11	Mar. 18	Mar. 25
25° N	R-096	093	090	087
	S-264	267	270	273
30° N	R-097	093	090	087
	S-264	267	270	273
35° N	R-097	094	090	087
	S-263	267	270	273
40° N	R-097	094	090	087
	S-263	266	270	274
45° N	R-098	094	090	086
	S-262	266	270	274
50° N	R-099	094	090	086
	S-262	266	270	275
55° N	R-100	095	090	085
	S-261	266	270	275
60° N	R-101	096	090	084
	S-259	265	270	276
65° N	R-103	096	090	083
	S-258	264	271	277
70° N	R-106	098	090	082
	S-255	263	271	279

FULL MOONRISE/MOONSET

Latitude	Mar. 17	Mar. 18	Mar. 19	Mar. 20
25° N	R-075	079	085	090
	S-287	283	278	272
30° N	R-074	079	085	090
	S-288	284	278	272
35° N	R-073	078	084	090
	S-289	284	279	273
40° N	R-072	077	084	090
	S-291	285	279	273
45° N	R-070	076	083	091
	S-292	286	280	273
50° N	R-068	075	083	091
	S-295	288	281	273
55° N	R-065	073	082	091
	S-298	290	282	274
60° N	R-061	070	081	091
	S-302	293	284	274
65° N	R-055	067	079	091
	S-309	298	286	275
70° N	R-044	060	076	091
	S-320	305	290	276

MOON PHASES

● New	Mar. 5
◐ First Quarter	Mar. 13
○ Full Moon	Mar. 19
◑ Last Quarter	Mar. 27

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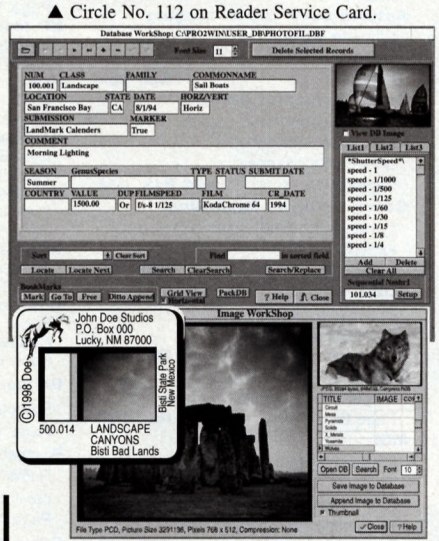

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K-6 PACKAGE	**K-7 PACKAGE**	**K-8 PRO KIT**	**K-9 PACKAGE**	**K-10 PACKAGE**
■Body w/Electronic Flash ■Canon 28-80 F3.5-5.6 USM ■Canon 80-200 F4.5-5.6 USM Lens ■Tripod ■Strap ■Case ■Lens Cleaning Kit	■Body w/Electronic Flash ■Tamron 28-300 f3.8 Lens ■Tripod ■Strap ■Camera Bag ■Lens Cleaning Kit ■Film	■Body w/Electronic Flash ■Canon 28-105 F3.5-4.5 USM ■Canon 100-300 F4.5-5.6 USM Lens ■Strap ■Tripod ■Camera Bag	■Body w/Electronic Flash ■Canon 24-85F3.5-4.5USM ■Canon 75-300 F4.0-5.6 USM IS Lens Image Stabilizer ■Strap ■Tripod ■Camera Bag	■Body w/Electronic Flash ■Tamron 28-200 F3.8-5.6 Lens ■Tamron200-400 F5.6 Lens ■Strap ■Tripod ■Lens Cleaning Kit ■Camera Bag

PACKAGES	K-1	K-2	K-3	K-4	K-5	K-6	K-7	K-8	K-9	K-10
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EOS Rebel 2000 QD	319.99	424.99	664.99	464.99	1064.99	409.99	634.99	629.99	869.99	829.99
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EOS A2	494.99	634.99	869.99	669.99	1234.99	609.99	824.99	869.99	1049.99	1049.99
EOS A2E	569.99	694.99	949.99	729.99	1319.99	679.99	879.99	919.99	1119.99	1099.99
EOS 1N	1059.99	1179.99	1399.99	1259.99	1799.99	CALL	1384.99	1399.99	1659.99	CALL
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K-16 PACKAGE	**K-17 PACKAGE**	**K-18 PACKAGE**	**K-19 PACKAGE**	**K-20 PACKAGE**
■Body w/Electronic Flash ■Nikon 28-200 F3.5-5.6 D Lens ■Full Size Tripod ■Strap ■Film ■Eyecup ■Lens Cleaning Kit	■Body w/Electronic Flash ■Tamron 28-300 F3.8 AF Lens ■Tripod ■Camera Bag ■Eyecup ■Lens Cleaning Kit	■Body w/Electronic Flash ■Nikon 28-80 F3.5-5.6D Lens ■Nikon 80-200 F4.5-5.6D Lens ■Tripod ■Camera Bag ■Eyecup ■Lens Cleaning Kit	■Body w/Electronic Flash ■Nikon 28-80 F3.5-5.6 ■Nikon 75-300 F4.5-5.6 Lens ■Camera Bag ■Full Size Tripod ■Lens Cleaning Kit	■Body w/Electronic Flash ■Tamron 28-200 F3.8-5.6 Lens ■Tamron 200-400 F5.6 Lens ■Strap ■Tripod ■Film ■Lens Cleaning Kit ■Pro Bag

PACKAGES	K-11	K-12	K-13	K-14	K-15	K-16	K-17	K18	K-19	K-20
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K-25 SUPER KIT	**K-26 PACKAGE**	**K-27 PACKAGE**	**K-28 PACKAGE**
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K-32 PRO KIT	**K-33 SPECIAL PACKAGE**	**K-34 PACKAGE**
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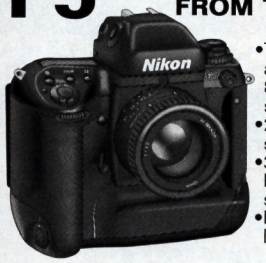

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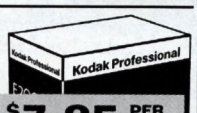

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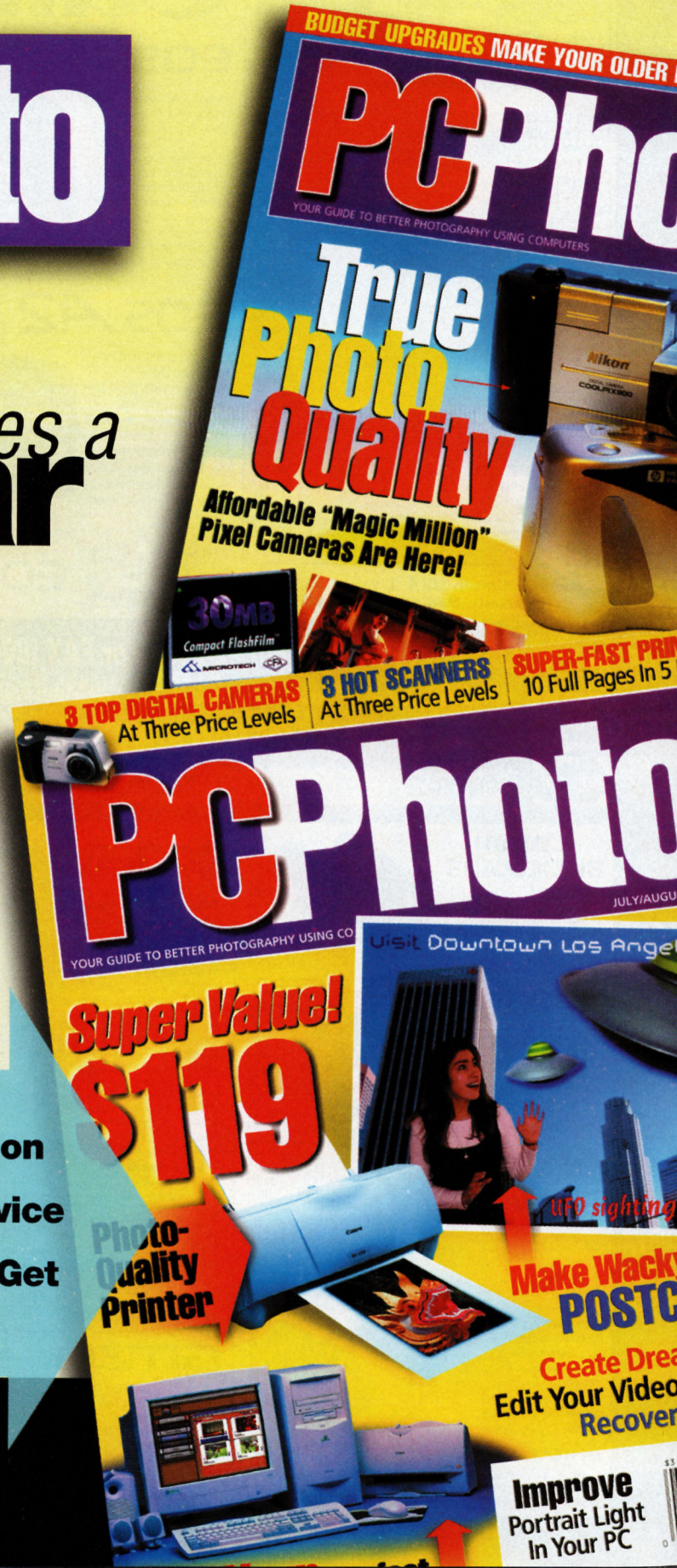

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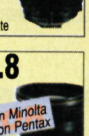

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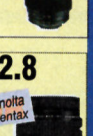

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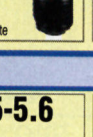

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70-210 4.0-5.6D AF	219.99
70-300 4.0-5.6D AF	259.99
80-200 4.5-5.6 *Special Closeout*	99.99
80-200 2.8D Silent wave	*IN STOCK!*
80-200 2.8D w/tripod collar	819.99
300 2.8D Silent wave	*IN STOCK!*
400 2.8D Silent wave	*IN STOCK!*
500 2.8D Silent wave	*IN STOCK!*

24-120 3.5-5.6D AF $439.99

28-200 3.5-5.6D AF $419.99

NIKON AF LENSES	
50 1.8 AF	79.99
28-85 3.5-4.5	*CALL!*
35-135 3.5-4.5	*CALL!*
75-300 4.5-5.6 AF	249.99

NIKON ACCESSORIES	
MB-10 Vertical grip f/n90s	139.99
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MC-30 Remote cord f/n90s	54.99
SC-17 TTL Synch Cord	59.99
Eyecup for Nikon	19.99
Red eye reduction pen	12.99
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Nikon vestrap	89.99
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FM2	379.99
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35-70 3.5 AIS f/Nikon	79.99
28-70 4.0 AIS f/Nikon	99.99
18-28 4.5 AIS f/Nikon	149.99
70-210 4.0 AIS f/Nikon	99.99
75-300 5.6 AIS f/Nikon	149.99
100-500 5.6 AIS f/Nikon	299.99
500 f8 f/Nikon	99.99

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- Minolta 28-80 4.0-5.6i AF lens
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- Color film
- Capkeeper
- Full size tripod

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800SI	519.99
600SI	299.99
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400SI	179.99
300SI	149.99
300SI 35-70 Kit	249.99
New QT SI	199.99
XT SI	299.99
XT SI 28-80 4.0-5.6 Kit	379.99
HT SI	229.99
HT SI+	249.99
New Maxxum 9	1299.99

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3500XI FLASH $99.99

5400XI	159.99
2000I	39.99
2800AF	59.99
1200 AF-N Flash	269.99

MINOLTA LENSES	
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20 2.8 AF	419.99
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28 2.8 AF	149.99
35 2.0 AF	209.99
35 1.4 AF	*CALL!*
50 1.7 AF	54.99
50 1.4 AF	169.99
50 2.8 Macro AF	239.99
50 3.5 Macro AF	189.99
85 1.4 AF	569.99
100 2.0 AF	*CALL!*
100 2.8 Macro	449.99
200 2.8 AF	849.99
300 2.8 APO AF	*CALL!*
300 f4 APO AF	989.99
600 f4 APO AF	*CALL!*
20-35 3.5-4.5	429.99
24-85 3.5-4.5 AF	329.99
28-70 2.8 AF	799.99
28-80 4.0-5.6i	79.99
28-105 3.5-4.5	269.99
28-105 4.0-5.6XI	189.99
35-80 4.0-5.6 PZ	69.99
35-70 3.5-4.5 AF	*CALL!*
70-210 4.5-5.6 AF	99.99
70-210 3.5-4.5i AF	159.99
75-300 4.0-5.6i AF	129.99
80-200 4.5-5.6i	89.99
100-300 4.5-5.6i	169.99
100-300 4.5-5.6 APO AF	389.99
100-400 4.5-6.7 APO	579.99

75-300 4.0-5.6 AF $129.99

ACCESSORIES	
Expansion Cards Available	
Card Case f/10 Cards	12.99
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Wide strap w/"Minolta" name	9.99
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Lens Cleaning Kit	9.99
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Bounce Reflector Set	39.99
Off Camera Cable OS-1100	39.99
External Battery Pack EP-1	149.99
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MANUAL FOCUS	Body	w/50 1.7
X-700	189.99	249.99
X-370	129.99	154.99
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Minolta 280PX		69.99
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2X Converter f/Minolta		39.99
Adapter to fit screw lens on Minolta body		19.99
35-70 3.5 MD f/Minolta		79.99
28-70 4.5 MD f/Minolta		99.99
18-28 4.5 MD f/Minolta		149.99
70-210 3.5 MD f/Minolta		99.99
75-300 4.5 MD f/Minolta		149.99
100-500 5.6 MD f/Minolta		299.99
80-1200 9.9 MD f/Minolta		399.99
500 f8 Mirror lens		99.99

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PZ-1P	489.99
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NEW ZX-7	249.99
ZX-5 *Closeout*	249.99
ZX-10	199.99
ZX-50	169.99
ZX-M	139.99
ZX-M 35-80 Lens	229.99

PENTAX FLASHES

AF-500 FTZ FLASH $269.99

AF-400 FTZ	*CALL!*
AF-330 FTZ	119.99
AF-240 FTZ	64.99

PENTAX LENSES			
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FA 24 2.0	399.99		
FA 24 2.0	399.99		
FA 28 2.8	179.99		
FA 50 1.4	149.99	FA 50 1.7	99.99
FA 50 2.8 Macro	299.99		
FA 84 1.4	739.99		
FA 85 2.8 Soft	369.99		
FA 100 2.8 Macro	499.99		
FA 135 2.8	309.99		
FA 300 2.8	*CALL!*		
FA 300 4.5	749.99		
FA 28-70 2.8	1019.99		
FA 28-70 4.0	*CALL!*		
FA 28-105 4.0-5.6	199.99		
FA 28-80 3.5-4.7	99.99		
FA 28-200 3.8-5.6	219.99		
FA 70-200 4.0-5.6	159.99		
FA 80-200 2.8	1579.99		
FA 80-320 4.5-5.6	229.99		
FA 100-300 4.5-5.6	249.99		
F 17-28 4.0-5.6	369.99		
F 80-200 4.7-5.6	129.99		
F 100-300 4.5-5.6	159.99		

MANUAL FOCUS	Body	w/50 2.0
P-30T	139.99	184.99
K-1000	*CALL!*	*CALL!*
K-1000SE	*CALL!*	*CALL!*
ZX-M	149.99	*CALL!*

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Canon Camera Kits

KIT C-1
Canon EOS Camera Body w/Flash, **Canon 28-80** 3.5-5.6 USM Lens, Strap, Tripod, Film, Lens Cleaning Kit, Eyecup

KIT C-3
Canon EOS Body w/Flash, **Canon 28-80** 3.5-5.6 USM Lens, **Canon 75-300** 4.0-5.6 USM Lens, Strap, Camera Bag, Tripod, 5 Rolls Film, Cleaning Kit, 2 Capkeepers

KIT C-4
Canon EOS Camera Body w/Flash, Tamron **28-200** 3.8-5.6 Super Aspherical Macro Lens, Strap, Camera Case, Tripod, Film, Lens Cleaning Kit, Eyecup

KIT C-6
Canon EOS Camera Body w/Flash, **Canon 28-105** 3.5-4.5 USM Lens, **Canon 100-300** 4.5-5.6 USM Lens, Strap, Camera Bag, Full-Size Tripod, Film, Cleaning Kit

Camera	KIT C-1	KIT C-3	KIT C-4	KIT C-6
Rebel 2000	284.99	419.99	434.99	599.99
Rebel 2000 QD	314.99	444.99	464.99	629.99
EOS Elan II	364.99	514.99	499.99	709.99
EOS Elan IIE	394.99	549.99	534.99	739.99
Elan IIE QD	429.99	579.99	564.99	769.99
EOS A2	489.99	669.99	669.99	869.99
EOS A2e	559.99	749.99	729.99	919.99
EOS 3	1209.99	1249.99	1399.99	1489.99
EOS In	1139.99	1249.99	1399.99	1499.99
EOS IX (APS)	319.99	469.99	464.99	599.99
EOS IX Lite	309.99	499.99	444.99	579.99

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Special Packages

EOS ELAN IIE PACKAGE:
• EOS Elan IIE Body
• Canon 28-80 3.5-5.6 USM Lens
• Strap • Tripod • Film
• Lens Cleaning Kit
394.99
Same kit w/Add'l 100-300.....594.99

EOS ELAN II PACKAGE:
• EOS Elan II Body
• Canon 28-80 3.5-5.6 USM Lens
• Strap • Tripod • Film
• Lens Cleaning Kit
364.99
Same kit w/Add'l 100-300.....564.99

EOS REBEL 2000 Package:
• EOS Rebel 2000 Body
• Canon 28-80 3.5-5.6 AF Lens
• Strap • Tripod • Film
• Lens Cleaning Kit
284.99
Same kit w/Add'l 100-300.....449.99

EOS IX LITE PACKAGE:
• EOS IX LITE Body
• Canon 22-55 4.0-5.6 USM Lens
• Strap • Tripod • APS Film
• Lens Cleaning Kit
309.99
Same kit w/Add'l 100-300.....459.99

EOS-3 Pro Package
• Canon EOS 3 Body
• Canon 28-135 3.5-4.5 USM
Image Stabilizer
• Canon 75-300 4.0-5.6 USM
Image Stabilizer
• Lens Cleaning Kit
• Full-Size Tripod
• Gadget Bag • Wide Strap
1899.99

EOS-A2e PRO PACKAGE
• Canon EOS A2e Body w/Flash
• Canon 28-105 3.5-4.5 USM Lens
• Canon 100-300 4.5-5.6 USM
• Lens Cleaning Kit
• Full-Size Tripod
• Gadget Bag • Wide Strap
• 5 Rolls Film • Eyecup
919.99

Lens Specials

Canon 75-300 4.0-5.6 USM IS Ultrasonic AF Lens - 414.99

Canon 28-70 2.8 USM L Ultrasonic AF Lens - 929.99

Canon 75-300 4.0-5.6 USM Ultrasonic AF Lens - 139.99

Canon 70-200 2.8 USM L Ultrasonic AF Lens - 1049.99

EOS Camera Bodies

EOS 1N/1N-RS	979.99/CALL
EOS-3	1149.99
EOS A2E/A2	529.99/429.99
EOS A2E 28-105 USM KIT	669.99
EOS A2 28-105 USM KIT	609.99
EOS Elan IIE QD	CALL
EOS Elan IIE	349.99
EOS Elan II	309.99
EOS REBEL 2000	219.99
EOS REBEL 2000 QD	249.99
EOS 1X/1X LITE	729.99/724.99

CANON LENSES

50 1.4 USM	374.99
20-35 3.5-4.5 USM	304.99
22-55 4.0-5.6 USM	119.99
24-85 3.5-4.5 USM	244.99
28-80 3.5-5.6 USM	74.99
28-105 3.5-4.5 USM	189.99
28-135 3.5-5.6 USM IS	409.99
35-80 4.0-5.6 USM	64.99
55-200 4.5-5.6 USM	159.99
80-200 4.5-5.6 USM	94.99
100-300 4.5-5.6 USM	199.99
24 2.8 EF	269.99
50 1.8 EF...49.99 50 1.8 EF II	CALL
50 2.5 MACRO EF	219.99
100 2.8 MACRO EF	419.99
35-80 4.0-5.6 EF	59.99
75-300 4.0-5.6 EF	119.99
300 4.0 L USM IS	1099.99
17-35 2.8 L USM	999.99
100-400 4.5-5.6 L USM	1479.99

EOS FLASHES

550 EX	319.99
540 EZ	219.99
380 EX	219.99
300 EZ	149.99

EOS Accessories

2X CONVERTER F/EOS	34.99
WIDE STRAP FOR EOS	19.99
CASE FOR CAMERA & LENS	29.99
GADGET BAG	34.99

FD Manual Focus

2X CONVERTER FOR FD	24.99
POWER WINDER FOR FD	24.99
24 2.8 FOR FD	69.99
28-70 3.5-4.5 FOR FD	89.99
28-105 3.5 FOR FD	129.99
28-200 4.0 FOR FD	149.99
70-210 4.0-5.6 FOR FD	89.99
75-300 4.5-5.6 FOR FD	129.99
100-500 5.6-8.0 FOR FD	289.99
500 8.0 FOR FD	94.99

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Nikon Camera Kits

KIT N-2
Nikon Camera Body w/Electronic Flash, **Nikon 28-80** 3.5-5.6 D AF Lens, Strap, Tripod, 2 Rolls Film, Lens Cleaning Kit, Capkeeper

KIT N-3
Nikon Camera Body w/Electronic Flash, **Nikon 35-80** 4.0-5.6 D AF Lens, **Nikon 80-200** 4.5-5.6 D AF Lens, Strap, Camera Case, Tripod, 2 Rolls Film, Cleaning Kit, 2 Capkeepers

KIT N-4
Nikon Camera Body w/Electronic Flash, Tamron **28-200** 3.8-5.6 Super Aspherical Macro Lens, Strap, Full-Size Tripod, Camera Case, 2 Rolls Film, Lens Cleaning Kit, Capkeeper

KIT N-6
Nikon Camera Body w/Electronic Flash, **Nikon 28-80** 3.5-5.6 D AF Lens, **Nikon 80-200** 4.5-5.6 D AF Lens, Strap, Camera Case, Full-Size Tripod, 2 Rolls Film, Lens Cleaning Kit

Camera	KIT N-2	KIT N-3	KIT N-4	KIT N-6
F5	1799.99	1869.99	1999.99	1839.99
F100	1229.99	1314.99	1379.99	1294.99
N90s	779.99	799.99	899.99	879.99
N70	449.99	539.99	579.99	579.99
N60	359.99	439.99	469.99	479.99
N50	279.99	419.99	369.99	399.99
FM-2	474.99	504.99	569.99	574.99

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Special Packages

Nikon N60 Package:
• Nikon N60 Body w/Flash
• Nikon 35-80 4.0-5.6 AF D Lens
• Tripod • Strap
• Film • Cleaning Kit
329.99
Same kit w/Add'l 80-200 4.5.....439.99

Nikon N70 Package:
• Nikon N70 Body w/Flash
• Nikon 35-80 4.0-5.6 AF D Lens
• Tripod • Strap
• Film • Cleaning Kit
409.99
Same kit w/Add'l 80-200 4.5.....529.99

Nikon Pronea S Package:
• Nikon Pronea S Body w/Flash
• Nikon 30-60 AF D IX Lens
• Tripod • Strap
• APS Film • Cleaning Kit
324.99
Same kit w/Add'l 60-180.....469.99

Nikon N90s Package:
• Nikon N90s Body w/Flash
• Nikon 35-80 4.0-5.6 AF D Lens
• Tripod • Strap
• Film • Cleaning Kit
754.99
Same kit w/Add'l 80-200 4.5.....879.99

Nikon N90s PRO PACKAGE
• Nikon N90s Camera Body
• Nikon 35-70 2.8 AF-D Lens
• Nikon 80-200 2.8 AF-D Lens w/Tripod Mt
• Camera Strap • Full-Size Tripod
• 5 Rolls Film • Lens Cleaning Kit
• Capkeeper • Camera Bag
1749.99

Nikon F5 PRO PACKAGE
• Nikon F5 Camera Body
• Nikon 35-70 2.8 AF-D Lens
• Nikon 80-200 2.8 AF-D Lens w/Tripod Mt
• Camera Strap • Full-Size Tripod
• 5 Rolls Film • Lens Cleaning Kit
• Capkeeper • Camera Bag
2849.99
Same Package With Flod.....2169.99

Lens Specials

Nikon 35-70 2.8 AF-D Zoom Lens - 519.99

Nikon 80-200 2.8 AF-D Lens w/Tripod Mount - 729.99

Nikon 28-105 3.5-4.5 AF-D Lens - 274.99

Nikon 70-300 4.0-5.6 AF-D Lens - 249.99

Nikon Camera Bodies

N70 BODY USA	349.99
N70 QD BODY USA	CALL
N60 BODY USA	239.99
N60 QD BODY USA	CALL
N50 BODY USA	209.99
F5 BODY	1699.99
F100 BODY	1099.99
N90s BODY	669.99

Nikon Accessories

2X AF F/Nikon	34.99
Wide Strap f/Nikon	19.99
Camera Bag f/Nikon	34.99
Case f/Camera & Lens	29.99
EYECUP f/Nikon	19.99
Lens Cleaning Kit	19.99

Nikon Flashes

SB-28	259.99	SB-27	144.99
SB-20	129.99	SB-23	59.99
SB-22s	109.99	SB-21b	299.99

Nikon AF Lenses

20 2.8 D AF	379.99
24 2.8 D AF	244.99
28 2.8 D AF	149.99
50 1.4 D AF	209.99
50 1.8 AF	74.99
60 2.8 MICRO D AF	269.99
105 2.8 MICRO D AF	519.99
300 4.0 ED IF AF	819.99
20-35 2.8 D AF	1149.99
24-120 3.5-5.6 D AF	414.99
28-70 3.5-4.5 D AF	249.99
28-70 2.8 AF-S	1399.99
28-80 3.5-5.6 D AF	99.99
28-105 3.5-4.5 D AF	274.99
28-200 3.5-5.6 D AF	409.99
35-70 2.8 D AF	519.99
35-80 4.0-5.6 D AF	69.99
70-210 4.0-5.6 D AF	209.99
70-300 4.0-5.6 D AF	249.99
80-200 4.5-5.6 D AF	94.99
80-200 2.8 D AF (W/Tripod Mt)	729.99
80-200 2.8 AF-S	1249.99

AIS Manual Focus

FM-2 BODY	359.99
FM-10 Kit W/35-80	189.99
24 2.8 AIS FOR NIKON	59.99
28-70 3.5-4.5 AIS FOR NIKON	89.99
28-105 3.5 FOR AIS	129.99
28-200 4.0 For AIS	149.99
70-210 4-5.6 AIS For NIKON	89.99
75-300 4.5-5.6 AIS f/Nikon	129.99
100-500 5.6-8.0 AIS f/Nikon	289.99
500 8.0 AIS f/Nikon	94.99
2X MF FOR NIKON	24.99
Power Winder f/Nikon MF	24.99

MINOLTA AUTHORIZED DEALER!

Special Packages

Maxxum XTSI Package
• Maxxum XTSi Body w/Flash
• Minolta 28-80 4.0-5.6 XI AF Lens
• Strap • Tripod • Film
• Lens Cleaning Kit
359.99
Same kit w/Add'l 100-300.....469.99

Maxxum HTSI Package
• Maxxum HTSi Body w/Flash
• Minolta 35-80 4.0-5.6 PZ AF Lens
• Strap • Tripod • Film
• Lens Cleaning Kit
304.99
Same kit w/Add'l 100-300.....399.99

Minolta 800SI Package
• Minolta 800Si Body w/Flash
• Minolta 28-80 4.0-5.6 XI AF Lens
• Strap • Tripod • Film
• Lens Cleaning Kit
569.99
Same kit w/Add'l 100-300.....699.99

X-700 MANUAL PACKAGE
• Minolta X-700 Body • Flash
• 28-70 3.5-4.5 Lens f/MD
• 75-30 4.5-5.6 Lens f/MD
• Strap • Tripod • Film
• Lens Cleaning Kit
419.99

Minolta Camera Kits

KIT M-1
Minolta AF Camera Body w/Flash, **Minolta 28-80** 4.0-5.6 XI Lens, Strap, Tripod, 2 Rolls Film, Lens Cleaning Kit, Capkeeper

KIT M-3
Minolta AF Camera Body w/Flash, **Minolta 28-80** 4.0-5.6 XI Lens, **Minolta 75-300** 4.5-5.6 AF Lens, Strap, Camera Bag, Tripod, 2 Rolls Film, Cleaning Kit, 2 Capkeepers

KIT M-4
Minolta AF Camera Body w/Flash, Tamron **28-200** 3.8-5.6 Super Aspherical Macro Lens, Strap, Camera Case, Tripod, Film, Lens Cleaning Kit, Capkeeper

KIT M-6
Minolta AF Camera Body w/Flash, **Minolta 28-105** 3.5-4.5 Lens, **Minolta 100-300** 4.5-5.6 AF Lens, Strap, Camera Bag, Full-Size Tripod, Film, Cleaning Kit, 2 Capkeepers

Camera	KIT M-1	KIT M-3	KIT M-4	KIT M-6
Maxxum 9	1299.99	1449.99	1529.99	1529.99
800 SI	569.99	719.99	709.99	839.99
600SI	359.99	509.99	579.99	619.99
XTSI	359.99	514.99	529.99	599.99
HTSI	304.99	449.99	459.99	569.99
QTSI NEW!	289.99	419.99	424.99	539.99

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AF SLR Camera Bodies

Maxxum 9	1249.00
800 SI	494.99
XTSI....NEW!	284.99
HTSI..NEW!	229.99
QTSI	CALL

MAXXUM AF LENSES

24 2.8 AF	199.99
28 2.8 AF	139.99
50 1.7 AF	54.99
50 2.8 Macro AF	189.99
100 2.8 Macro AF	369.99
28-80 4.0-5.6 I AF	79.99
28-80 4.0-5.6 XI AF	69.99
28-105 3.5-4.5 I AF	199.99
28-105 3.5-4.5 XI AF	159.99
35-70 3.5-4.5 I AF	CALL
35-80 4.0-5.6 PZ AF	64.99
70-210 4.5-5.6 I AF	94.99
75-300 4.5-5.6 I AF	114.99
80-200 4.5-5.6 XI AF	84.99
100-300 4.5-5.6 I AF	124.99
100-300 4.5-5.6 XI AF	144.99

MAXXUM FLASHES

5400 HS	229.99	3500 XI	99.99
3200 I	54.99	2000 XI	34.99
4000 AF	99.99	3800 AF	49.99

ACCESSORIES

2X AF F/Maxxum	34.99
Wide Strap w/Maxxum Name	19.99
Lens Cleaning Kit	19.99
Case f/Camera+Lens	29.99
Camera Bag f/Maxxum	34.99
RC-1000L Remote	32.99
RC-1000S Remote	29.99

MD Manual Focus

X-700 BODY	189.99
360PX	99.99
280 PX	59.99
24 2.8 F/MD	69.99
28-70 3.5-4.5 F/MD	89.99
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Pentax Camera Body w/Electronic Flash, **Pentax F 35-80** 4.0-5.6 AF Lens, Strap, Tripod, 2 Rolls Film, Lens Cleaning Kit, Capkeeper

KIT P-2
Pentax Camera Body w/Electronic Flash, **Pentax FA 28-80** 3.5-4.7 AF Lens, Strap, Tripod, 2 Rolls Film, Lens Cleaning Kit, Capkeeper

KIT P-3
Pentax Camera Body w/Electronic Flash, **Pentax FA 28-80** 3.5-4.7 AF Lens, **Pentax F 80-200** 4.7-5.6 AF Lens, Strap, Camera Case, Tripod, 2 Rolls Film, Lens Cleaning Kit

KIT P-4
Pentax AF Camera Body w/Flash, Tamron **28-200** 3.8-5.6 Super Aspherical Lens, Strap, Camera Case Tripod, Film, Lens Cleaning Kit

Camera	KIT P-1	KIT P-2	KIT P-3	KIT P-4
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ZX-5N	319.99	329.99	519.99	534.99
ZX-7	329.99	339.99	449.99	484.99
ZX-10	269.99	279.99	369.99	389.99
ZX-50	224.99	244.99	349.99	359.99
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28-80 3.5-5.6	189.99
28-105 4.0-5.6	239.99
28-105 2.8	629.99
70-300 4.0-5.6	219.99
70-300 Pro	499.99
80-210 4.5-5.6	189.99
200-400 5.6 LD	439.99

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• 3" Color LCD Monitor • IR Remote • 49mm • 4.2 x 4.6 x 7" • Weighs 37 oz.

PV-L659 Step-Up Features
• 4" Color LCD Monitor • Message Mode

PV-L759
• 3.8-98.8mm f/1.6 (26x optical, 300 x Digital zoom) • 1/4" CCD, 480k pixels • Advanced Image Stabilizer • Pro-Shot Digital Still Camera • Picture-In-Picture • Includes 2MB CompactFlash Card • Plus Same Features as PV-L659

PV-L859
• Still Camera with Photo Deluxe • 4" Color Monitor plus Color Viewfinder • 5-Head System • 12 Speed Slow Motion Playback • Plus Same Features as PV-L759

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• Genuine Canon Optics,16X Optical/320X Digital Zoom Lens • Image Stabilization • Large 2.5" Color LCD View Screen • Point-And-Shoot Simplicity • 4 Mode Program Auto Exposure • Digital Effects/ Fader • Preset and Custom Titles • Backlight Compensation
• Custom Keys • Flying Erase Head • Tape Return Function • High-Capacity NiMH Battery Pack • Up to 2.5 Hrs. Continuous Shooting

ES6500V/ES8000V Hi8 Camcorders

• 22x optical & digital zooms —100x, 290x & incredible 440x. • Built-in high quality image stabilizer corrects camera shake instantly, giving you smooth, stable pictures. • 2.5-inch color LCD screen rotates up to 180° making it easy to compose low or high angle shots or include yourself in the frame. It is also ideal for playback. • Built-in Auto Editing function lets you edit with virtually any VCR. Shorten long shots, change the order or delete scenes (up to 6 scenes per edit), you can even preview your edits before they are automatically recorded to tape. • Continuously record up to 12 hours when using the optional BP-941 lithium-ion batteries and the CH-900 Dual Battery Charger/Holder.
• Give variety to your images during recording by adding 16:9, Negative conversion, Mirror, Mosaic or Art effects at the touch of a button. • Six faders for professional looking transitions: White, Horizontal Wipe, Mosaic, Art, Zoom, or B/W faders. • Convert NTSC-recorded tape signals to PAL signals. • External microphone input terminal • Supplied with a wireless remote control
ES8000V Step-Up Features:
• Larger 3-inch color LCD screen makes it even easier to record and playback video. • Record in AFM Hi-Fi stereo so your audio will have the same dynamic impact as your video.

DV CAMCORDER
ULTURA

The power and flexibility of the Ultura is truly amazing. Do things that you never could before. Fade-in, fade-out; change focus from foreground to background; snap still photos; and perform sophisticated editing to your heart's content.
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• 2.5" Color LCD View Screen with Built in Speaker • IEEE 1394 DV Terminal In/Out • Digital Effects • Digital Photo Mode • Photo Mode • Movie Mode • Manual Controls • PCM Digital Stereo Sound • 2 Lux • 37.5mm • 3 x 3.5 x 6.2" • Weighs only 1.9 Lbs

ELURA

• Brilliant digital video, digital still photos and digital stereo sound • Progressive Scan CCD w/ RGB Primary Color Filter • Canon 12X Optical Zoom, 48X Digital Zoom • Canon's Optical Image Stabilization • IEEE 1394 DV Terminal Input and Output • Three Shooting Modes: Normal Movie Mode, Digital Photo Mode & Digital Motor Drive™ • Analog Line-In • A/V Insert & Audio Dubbing • Large 2.5" LCD screen and Color Viewfinder
• Canon Programmed AE • Noise Reduction ; eliminates video noise • PCM Digital Stereo Sound • One Touch Dubbing • Photo Mode • Movie Mode • 3 Lux • 30.5mm • 2.4 x 5 x 4.25" • Weighs only 1.3 Lbs

JVC

VHS-C Camcorders

GR-AX640U
• 16x optical zoom • 50x digital hyper zoom • Picture stabilizer • Digital signal processing • Super LoLux • Auto/pro recording modes • Program AE with special effects • Digital wipes and fades

GR-AX840U STEP UP FEATURES: • High resolution color viewfinder

GR-AX841U STEP UP FEATURES: • Built-in auto light

GR-AXM210U STEP UP FEATURES:
Same as GR-AX640U plus • 2.5" color LCD monitor with 400-line resolution

GR-AXM310U STEP UP FEATURES:
• 320x digital hyper zoom • Built-in auto light • Snapshot mode records still images • Full function remote control

GR-AXM710U STEP UP FEATURES: • Shoot or record still images with snapshot modes

GR-AXM910U STEP UP FEATURES: • Same as GR-AXM310U but with a 3" color LCD monitor

GR-DVF11/DVF21/DVF31
Digital CyberCam DV Camcorders

They all are price breaking camcorders yet still offer the incredible picture and sound quality of the DV format. Virtually identical (except for the size of their LCD screen and the inclusion of a color viewfinder), they both feature DV input/output as well as digital output, digital effects and transitions, and long-time record capability. They also come bundled with five software programs to enhance your videos (except for the GR-DVF11).
• Optical 16:1 variable speed and 400:1 super digital zoom with spline interpolation technology to smooth image contours and minimize jagged edges. • High resolution 2.5-inch tiltable LCD color monitor with built-in speaker. (Also has B&W viewfinder). • Full automatic functions plus manual control of focus, exposure, white balance and iris. • Motor Drive mode lets you shoot snapshots in rapid succession. • Built-in 5-watt light automatically turns on when there is insufficient light (can be switched off).
• Advanced snapshot mode lets you freeze a scene with the option of adding a white border or drop-shadow to the shot. Single, 4-or 9-frame multi-screen shots are also available. • In addition to the supplied 2-hour nicad battery, you can shoot up to 7 hours with the optional VU-V856 High Capacity Battery Kit.
GR-DVF31 Step-up Features:
• High resolution 3-inch tiltable LCD color monitor with built-in speaker and high resolution color viewfinder.

SHARP

VN-EZ1U INTERNET VIEWCAM

The world's first digital motion picture and sound camera designed specifically for the Internet. Capture all the sights and sounds around you and easily transfer them to your PC. From there, they are yours to share with the world through Web pages, e-mail, Internet broadcasting, corporate Intranet, or playback on your PC fast and easy.
The VN-EZ1U is the first digital camcorder to incorporate the MPEG-4 moving picture compression standard. This means your videos take up much less space on your PC and can be sent that much faster. Because the Internet Viewcam uses Microsoft's Advanced Streaming Format (ASF), your recordings can be viewed and heard at virtually the same time they're being downloaded. All of this by a camera the size of a bar of soap.
• SmartMedia Memory Cards- Moving pictures taken with the Internet Viewcam are stored on SmartMedia Memory Cards that can be easily transferred to your PC by just inserting the card into the included floppy disk adapter or an optional PC card adapter. The Internet Viewcam includes a 4MB SmartMedia Card which give you up to 7 minutes recording time. Cards up to 32MB are available and each 32MB card can hold up to 1-hour of recording • Microsoft's Advanced Streaming Format (ASF) - Internet Viewcam employs Microsoft's Advanced Streaming Format, that is expected to become the standard for advanced multi-media applications. Files transmitted using this format can be viewed using Windows Media Player Ver. 6.0 or higher. • PxLab- Everything you need to prepare your moving picture files for computer or Internet use comes standard with the Internet Viewcam. As an exclusive technology that Sharp has developed, the PixLab Media Browser enables you to quickly and easily search through the video and still image files taken with the Viewcam. With the ASF Extractor, you can select the particular scenes you wish to show and then play back those video files on your PC using Windows Media Player. Or if you wish to send either ASF or AVI files via the Internet, your video files can be condensed further using the Bit Rate Adapter while the handy HTML Creator enables you to automatically create your own web pages and transmit them using ASF
• 4x digital zoom for video recording • 270-degree rotating camera lens • 1.8-inch LCD monitor • Index thumbnail display for easy random access to any video scene • Self-timer for still image shooting • 3.2 x 3.5 x 1.7" Weighs 8.5 oz.
Standard accessories include 4 batt. provides up to 1-hour of record time an AC adapter., A 4MB SmartMedia Memory Card, a handstrap, soft case, application software on a CD-ROM, and the Floppy disk adapter, which enables you to insert the SmartMedia Memory Cards directly into your IBM PC/AT compatibles for downloading on machines running Windows98/95

$679.95

SONY

CCD-TR416/516/716 TR-Series 8mm/Hi8 Camcorders

The sleek and lightweight TR-series camcorders are the perfect companion for travelers on the go. Each features Stamina Battery Life, powerful optical and digital zooms, color viewfinders and the NightShot Infrared System among many other features and functions.
• 1/4" 270,000 pixel CCD • AFM Hi-Fi recording (mono) • Video 8mm XR (Extended Resolution) records up to 280 horizontal lines of resolution for amazingly clear, vibrant and detailed images. • Equipped with 18x (4.1-73.8mm) variable speed (2.4-45 seconds) optical zoom lens (180:1 digital zoom). Optical lens offers a 39.4-709mm 35mm equivalent. Lens accepts 37mm screw-in filters. • Advanced color viewfinder (113,000 pixels) allows easy shooting and instant review of tapes • Exceptional sensitivity in low light—record down to 0.4 lux in regular mode and 0 lux in NightShot mode. • ***Auto focus with manual focus dial*** • High speed electronic shutter up to 1/4000 of a second • Measure 4.2 x 4.2 x 7.6" and weighs just 1.7 lbs.

CCD-TR516:
Same features as CCD-TR416 ***PLUS***—
• Hi8 video recording and playback • Includes full-function wireless remote control • 18x optical/330x digital zoom • Built-in 3-watt video light brightens your subject when lighting is low or helps fill in dark areas.

CCD-TR716:
Same features as TR516 ***PLUS***—
• 1/4" 320,000 pixel CCD • SteadyShot Image Stabilization System. Built-in motion sensors removes unwanted picture shake without degrading or manipulating image size or quality.

CCD-TRV16/36/43/66 Vision Series 8mm/Hi8 Camcorders

Each Vision Series camcorder has a large, colorful 2.5" LCD screen that makes it easy to see your subject and surrounding detail. It also rotates 270° so you can record from various angles including facing forward (mirror mode) so you can see yourself in the viewfinder. For instant playback, fold the monitor back against the camera, put on the built-in speaker and its "showtime".

CCD-TRV16
Same features as CCD-TR416 (above) ***PLUS***—
• Includes 2.5" Color Swivelscreen LCD Monitor. • Also has a B/W viewfinder • Measures 4.2 x 4.2 x 7.6" and weighs 1.9 lbs.

CCD-TRV36 Same features as CCD-TRV16 ***PLUS***—
• Hi8 video recording and playback • Includes full-function wireless remote control • 18x optical/ 330x digital zoom • Built-in 3-watt video light brightens your subject when lighting is low or helps fill in dark areas • Self-illuminating VCR function buttons for playback in the dark

CCD-TRV43 Same Features As CCD-TRV36 ***PLUS***—
• 1/4" 320,000 pixel CCD • SteadyShot Image Stabilization (see CCD-TR716) • LaserLink wireless connection lets you beam video from your camcorder to a TV from up to 16 feet away **without** cables or adapters. (Optional RFT-R10A wireless receiver required).Also turns on most Sony TVs and selects the proper input for instant playback

CCD-TRV66
Same features as TRV43 ***PLUS***—
• Hi8 XR (Extended Resolution) records up to 440 horizontal lines of resolution for clear and detailed images • AFM Hi-Fi stereo recording for greater realism • Hyper-precision CCD with 470,000 pixels allow the TRV-66 to capture more detail and sharpness—even at full zoom—as well as to achieve SteadyShot Image Stabilization without compromising picture quality • Equipped with 20x (3.6-72mm) variable speed (2.2-44 seconds) optical zoom lens (360:1 digital zoom). In 35mm equivalent, the optical lens offers 41-820mm zoom capability. 37mm filter size • NightShot with Slow Shutter Mode delivers improved exposure for brighter, sharper images • Offers 6 digital effects including: Still, Flash Motion, Slow Shutter, Luminance Key, Motion Trails and Old Movie • Super DNR (Digital Noise Reduction) works in both record and playback to improve picture quality. Enhances tapes recorded with other camcorders

DCR-PC100

With the introduction of the DCR-PC100 Digital Handycam camcorder, Sony has introduced the first Mega-Pixel CCD imager.With 1070k Pixels, the PC100 has the ability to produce stunning digital video and still image quality never before offered before in a consumer camcorder. When shooting video, the DCR-PC100 is capable of producing a horizontal resolution of over 500 lines. When using the Digital Still Image feature, the Memory Stick equipped memory mode in the PC100 allows a large, 1152 x 864 image size.

Audio/Video Performance
• Digital Video Recording • 1st Mega-Pixel CCD DV Handycam Camcorder (1070k Pixel) • Over 500 Lines of Horizontal Resolution • Memory Mode with Memory Stick digital storage media • High Quality 1152 x 864 still image resolution • Advanced "HAD" CCD technology • Professional Quality Carl Zeiss Lens • 10X Optical/120X Digital Zoom • NightShot 0 Lux with Slow Shutter
Editing
• i.LINK DV Interface
Power Management
• Stamina Power Management 6.5 Hours
• InfoLithium Battery w/AccuPower meter system
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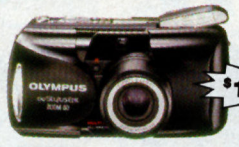
OLYMPUS STYLUS EPIC ZOOM 80



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• 38-80mm f/4.5-8.9 Zoom Lens • AF 2′ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • 2 Zone Metering • Weather Resistant • Infinity Mode • 4.5x2.3x1.6″ • Weighs 6.5 oz.

YASHICA T4 SUPER

$149.95

• 35mm f/3.5 Fixed Zeiss Lens • 3 Beam AF 1.2′ to Infinity • Auto Flash, Fill Flash, Flash Off, Red-Eye Reduction • Infinity Mode • Weatherproof • 4.7 x 2.5 x 1.6″ • Weighs 6.7 oz.

MINOLTA FREEDOM ZOOM SUPREME EX

$189.95

• 39-125mm f/3.5-9.9 Zoom Lens • AF 2′ to Infinity + Macro • Auto Flash, Fill Flash, Slow Sync, Red-Eye Reduction • Multi Segment or Spot Metering • Continuous shooting • Portrait Mode • With Remote • 5.1 x 2.7 x 2″ • Weighs 9.7 oz.

Canon SURE SHOT CLASSIC 120

$194.95

• 38-120mmf/4.5-10.9 Zoom Lens • 3-Point AF 1.3' to infinity • Built-in Diopter • Personal, Portrait, Action. Spot Modes • Retractable Auto Flash, Fill Flash, Flash Off,Slow Sync., Red-Eye Reduction • 4.5 x 2.5 x 1.8" • Weighs 8.8 oz.

PENTAX IQ ZOOM 105WR

Weather Resistant

$199.95

• 38-105mm f/4.5-11 Aspherical Zoom Lens • AF 2.1′ to Infinity • Auto Zoom Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Bulb • 5 Point Passive or Spot AF • Infinity • Panorama • 5.2 x 3 x 2.3″ • Weighs 12 oz.

Canon SURE SHOT Z135

$219.95

• 38-135mm f/3.6-8.9 Zoom Lens • 3 Point AF, Spot AF, 1.3′ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Exp. Compensation • Self Diagnosis Warning, Portrait, Macro, Motion/ Silent Photomodes • 5.3 x 2.8 x 2.6″ • Weighs 12.1 oz.

SAMSUNG MAXIMA ZOOM 145 QD KIT

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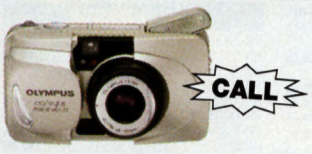
• 38-145mm f/3.7-10.95 Schneider Zoom Lens • Passive Multi or Spot AF 2′ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Fuzzy, Portrait, Step Zoom, Interval, Snap Shooting • Panorama Mode • Infinity Mode • 5.3x3x2.5″ • 12.3 oz.

OLYMPUS STYLUS ZOOM 80 WIDE DATE



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• 28-80mm f/4.5-8.4 Zoom Lens • AF 2.6′ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Center Weighted or Spot Metering • Panorama Mode • Weather Resistant • 4.7 x 2.5 x 1.9″ • Weighs 9 oz.

PENTAX IQ ZOOM 120 Mi PANORAMA DATE KIT

$239.95

• 38-120mmf/4.8-12.5 Zoom Lens • 5-Point Passive AF 2' to infinity • Spot AF Mode • Panorama Mode • Auto Flash, Fill Flash, Flash Off,Slow Sync., Red-Eye Reducton • Optional Remote, Adjustable Diop., Infinity • 4.1 x2.5 x1.6" • Weighs 7.2 oz.

Rollei PREGO ZOOM 115 DATE

$239.95

• 38-115mm f/3.9-10.7 Zoom Lens • AF 1.7′ to Infinity, Spot + Macro • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Fuzzy, Portrait Mode • Infinity Mode • Snap Mode • Data Back • 5 x 2.5 x 1.8″ • Weighs 9.1 oz.

OLYMPUS STYLUS ZOOM 140

$249.95

• 38-140mm f/4-11 Zoom Lens • Passive AF 2′ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • 3 Zone or Spot Metering • Weather Resistant • Adjustable Diopter • 4.7 x 2.6 x 2″ • Weighs 9 oz.

Rollei PREGO ZOOM 145

$264.95

• 38-145mm f/3.7-10.9 Zoom Lens • Passive AF 2′ to Infinity, Spot + Macro • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction • Fuzzy, Portrait Mode • Backlight Compensation • Infinity Mode • Snap Mode • 5.2 x 2.9 x 2.1″ • Weighs 11.7 oz.

PENTAX IQ ZOOM 160

$279.95

• 38-160mm f/4.5-12 Aspherical Zoom Lens • AF 2.6′ to Infinity + Macro • Auto Zoom Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Bulb • 5 Point Passive or Spot AF • Infinity • Panorama • LCD Illumination • 5x2.9x2.3″ • 11.1 oz.

OLYMPUS IS-20 Q.D.

$299.95

• 28-110mm f/4.5-5.6 Aspherical Zoom Lens • AF 2.5′ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction, Manual Setting • Fuzzy Logic, Center or Spot Metering • Aperture Priority or Program Modes • Flip-down lenscap • 52mm • 4.8 x 3.5 x 4.3″ • Weighs 22.9 oz.

PENTAX IQ ZOOM 200

$349.95

• 48-200mm f/5.1-13 Aspherical Zoom Lens • AF 2.6′ to Infinity + Macro • Auto Zoom Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction + Bulb • 5 Point Passive or Spot AF • Infinity • Panorama • LCD Illumination • 5 x 2.9 x 3″ • Weighs 12.2 oz.

OLYMPUS IS-3 DELUXE DATE

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• 35-180mm f/4.5-5.6 ED Zoom Lens • AF or Power Focus 3.9′ to Infinity • Auto Flash, Fill Flash, Flash Off, Slow Sync, Red-Eye Reduction, Manual Setting • Fuzzy Logic, Center or Spot Metering • Aperture, Shutter, Program, Manual Settings • 4.8 x 3.7 x 6.8″ • Weighs 34 oz.

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• 24-70mm f/5.7-9.8 Zoom Lens (35 equiv. 30-87mm) • AF 1.3′ to Infinity • Auto Flash, Fill Flash, Flash Off, Red-Eye Reduction, Night Portrait • Center Weighted Metering • 3 Title Printing • 3.8 x 2.4 x 1.3″ • Weighs 7.6 oz.

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• 28-75mm zoom, 2.7x zoom (35 equiv. 35-94mm) • Compact stylish design • Intelligent variable flash • All-weather metallic finish • Spot mode • APS benefits • 4.2 x 2.1 x 1.3″ • Weighs 5.8 oz.

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- 6 exp. modes

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- Center weighted and spot meter
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**300/4 ED IF (39ø)	839.95	899.95
35-135/3.5-4.5 (62ø)	CALL	CALL

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18/2.8D (77ø)	1059.95	1264.95
20/2.8D (62ø)	424.95	439.95
24/2.8D (52ø)	279.95	289.95
28/1.4D (72ø)	1399.95	1569.95
28/2.8D (52ø)	194.95	219.95
35/2.0 D (52ø)	249.95	279.95
60/2.8D Micro (62ø) (1:1)	334.95	354.95
50/1.4D (52ø)	239.95	249.95
85/1.4 "D" IF (77ø)	889.95	949.95
*85/1.8D (62ø)	334.95	359.95
105/2.8D Micro (52ø) (1:1)	549.95	609.95
*105/2.0DC AF D (72ø)	759.95	849.95
135/2.0 DC D (72ø)	899.95	984.95
180ED IF/2.8D (72ø)	644.95	699.95
*200/4D ED IF Micro (62ø)	1049.95	1249.95
*20-35/2.8D (77ø)	CALL	CALL
NEW! 24-50/3.3-4.5D (62ø)	329.95	339.95
24-120/3.5-5.6D (72ø)	449.95	489.95
28-80/3.5-5.6D (58ø)	CALL	119.95
NEW! 28-105/3.5-4.5 D (62ø)	334.95	339.95
28-200/3.5-5.6D (72ø)	449.95	489.95
35-70/2.8D (62ø)	579.95	609.95
35-80/4-5.6D (52ø)	89.95	—
35-105/3.5-4.5 D (52ø)	CALL	—
70-180/4.5-5.6 ED D Zoom Micro (62ø)	774.95	964.95
70-210/4-5.6D (62ø)	249.95	—
70-300/4.0-5.6 ED D (62ø)	279.95	299.95
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NEW! 80-200/2.8 AF"S" (77ø)	CALL	CALL
300/2.8 AF "S" (52ø-CW)	CALL	CALL
400/2.8 AF "S" (52ø-CW)	CALL	CALL
500/4.0 AF "S" (52ø-CW)	CALL	CALL
600/4.0 AF "S" (52ø-CW)	CALL	CALL

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*16/2.8 (39ø-CW)	749.95	839.95
20/2.8 (62ø)	514.95	—
24/2.0 (52ø)	659.95	749.95
24/2.8 (52ø)	379.95	—
28/2.0 (52ø)	599.95	649.95
28/2.8 (52ø)	359.95	—
35/1.4 (52ø)	659.95	824.95
35/2.0 (52ø)	329.95	—
50/1.8 (52ø)	119.95	—
50/1.4 (52ø)	279.95	—
50/1.2 (52ø)	429.95	499.95
55/2.8 Micro (52ø)	279.95	334.95
*85/1.4 (72ø)	799.95	—
*105/2.5 (52ø)	339.95	379.95
*105/2.8 Micro (52ø)	614.95	—
*135/2 (72ø)	699.95	—
*135/2.8 (52ø)	339.95	CALL
*200/4 Micro (52ø)	649.95	839.95
**500/8 (82ø)	729.95	799.95
1000/11 (39ø-CW)	1749.95	1899.95
*PC 28/3.5 (72ø)	919.95	1129.95
*PC 35/2.8 (52ø)	CALL	CALL
28-85/3.5-4.5 (62ø)	499.95	—
35-70/3.3-4.5 Macro (52ø)	249.95	—
35-105/3.5-4.5 (52ø)	CALL	—
35-135/3.5-4.5 (62ø)	529.95	—
35-200/3.5-4.5 Macro (62ø)	CALL	939.95
70-210/4.5	129.95	139.95

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*180/2.8 (72ø)	799.95	—
*300/4.5 (72ø)	1029.95	—
**400/2.8 (52ø)	6299.00	6999.00
**400/3.5 (122/39ø)	3999.00	4599.00
**500/4P (39ø)	4499.95	CALL
600/4.0 (52ø-CW)	CALL	—
**800/5.6 (52ø)	6099.00	CALL

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TC-201 (2x)	259.95	299.95
TC-14A (1.4x)	264.95	299.95
TC-301 (2x)	519.95	629.95
TC-14B (1.4x)	529.95	624.95

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FM-2 Black	434.95	CALL
FM-10 w/35-70 & Case	224.95	239.95
FE-10 w/35-70 & Case	269.95	—
F-3 High Eye Point		CALL

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DW-3 Waist Level (F3)	94.95	119.95
DW-4 High Mag. Finder 6x (F3)	199.95	304.95
DE-3 High eyepoint (F3)	214.95	299.95
DR-3 Right angle	CALL	145.95
DG-2 2x magnifier	47.95	59.00
DW-20 Waist level (F4)	199.95	226.95
DW-30 Waist level (F5)	229.95	239.95
DA-20 Action finder (F4)	629.95	799.95
DA-30 Action finder (F5)	889.95	999.95
DP-20 Multi-meter (F4)	479.95	499.95
DP-30 Multi-meter (F5)	379.95	419.95
DW-21 High Mag. 6x (F4)	359.95	399.95
DW-31 High Mag. 6x (F5)	324.95	399.95

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8008, 8008s, N90 ..... 69.95
F2 ..... 87.95 F3 ..... 84.95
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L37C	84.95	114.95	149.95
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MF-16 (FM2)	189.95	234.95
MF-18 (F3)	CALL	CALL
MF-19	219.95	259.95
MF-22 (F4)	109.95	129.95
MF-23 (F4)	329.95	349.95
MF-25 (N90s)	CALL	CALL
MF-26 (N90s)	159.95	234.95
MF-27, MF-28	CALL	CALL
MF-4 250 Exp. Back (F3)	999.95	1139.95
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8008, 8008s ..... 759.95 N90 ..... 779.95
F-100 ..... 749.00

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SB-16B	284.95	CALL
SB-17	199.95	—
SB-21A	409.95	439.95
NEW! SB-22S	124.95	144.95
SB-23	109.95	121.95
SB-27	189.95	254.95
SB-28	CALL	CALL
NEW! SB-28DX	CALL	CALL
NEW! SB-29	469.95	CALL
Ikelite, Vivitar, Sunpak Wireless TTL Slave Sensor	ea.	99.95

NIKON FLASH ACCESSORIES

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AS-4	29.95	AS-6	44.95
AS-7	74.95	AS-8	159.95
AS-9	109.95	AS-10,11	39.95
AS-12,14	249.95	AS-15	18.95
SC-13	56.95	SC-14	56.95
SC-17	54.95	SC-15	19.95
SC-24	59.95	SC-18	29.95
SC-19	39.95	SC-23	119.95
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SK-6 IMP	239.95	SK-6 USA	264.95
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SD-7	124.95	UR-3	24.95

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ML-2 Modulite Remote Control Set	319.95	344.95
ML-3 Mod. Cont. Set f/N90s	144.95	164.95
MW-2 Wireless Remote Control Set	1549.95	1649.95
MT-2 Intervalometer	599.95	
MC-20 Remote Cord w/Timer	94.95	104.95
MB-23 6-AA Batt. Pack f/F-4s	119.95	139.95
MH-20 Charger f/MN-20	69.95	99.95
DB-5 Cold Battery Pack f/8008s	79.95	99.95
DB-6 External Battery Pack	189.95	229.95
DB-2	59.95	
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AN-6 Y or AN-6 W			23.95
AH-4 SLR Leather Handgrip			44.95
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HK-14, 15, 16			31.95
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HN-26			32.95

ACCESSORIES

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PK-12 14mm extension tube	59.95
PK-13 27.5mm extension tube	62.95
PB-6 Bellows	234.95
PS-6 MTD slide adapter	129.95
PB-6D Bellows spacer	53.95
PB-6E Extension bellows	159.95
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AR-10 Double cable release	67.95
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BR-3 Filter adapter ring	19.95
BR-5 62/52 adapter ring	21.95
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A-2

A-2 with 28-105mm f/3.5-4.5 USM lens, pro strap and 6v battery
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A-2E

A-2E with 28-105mm f/3.5-4.5 USM lens, pro strap and 6v battery
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EOS EF LENSES

	IMP.	USA
15/2.8	599.95	679.95
20/2.8 USM (72ø)	419.95	474.95
24/2.8 (58ø)	319.95	339.95
28/2.8 (52ø)	179.95	209.95
28/1.8 USM (58ø)	424.95	439.95
35/2 (52ø)	249.95	289.95
50/1.8 (52ø)	74.95	84.95
50/1.4 USM (58ø)	329.95	349.95
85/1.8 USM (58ø)	339.95	369.95
50/2.5 Macro (52ø)	289.95	309.95
1:1 Life Size Converter /50 2.5	184.95	229.95
100/2.8 Macro (1:1) (52ø)	499.95	579.95
100/2 USM (58ø)	414.95	449.95
135/2.8 w/soft focus (52ø)	339.95	359.95
20-35/3.5-4.5 USM (77ø)	389.95	409.95
22-55/4.0-5.6 USM (58ø)	149.95	149.95
24-85/3.5-4.5 USM (67ø)	309.95	369.95
28-80/3.5-5.6 (58ø)	99.95	109.95
28-80/3.5-5.6 V USM (58ø)	109.95	129.95
28-105/3.5-4.5 USM (58ø)	239.95	249.95
28-135/3.5-5.6 "IS" USM (72ø)	469.95	489.95
35-80/4-5.6 USM (52ø)	99.95	119.95
35-80/4.0-5.6 III (52ø)	74.95	84.95
55-200/4.5-5.6 USM (52ø)	—	189.95
75-300/4.0-5.6 III (58ø)	159.95	169.95
75-300/4.0-5.6 III USM (58ø)	189.95	209.95
75-300/4.0-5.6 USM "IS" (58ø)	459.95	489.95
80-200/4.5-5.6 II (52ø)	—	124.95
80-200/4.5-5.6 USM	—	124.95
100-300 4.5-5.6 USM (58ø)	269.95	279.95
NEW! MP-E 65/2.8 1x-5x Macrophoto	—	1049.00

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35/1.4 USM (72ø)	1259.95	1399.00
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85/1.2 USM (72ø)	1429.95	1769.95
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180/3.5 Macro USM (72ø)	1289.95	1379.95
200/1.8 USM (48ø)	3749.95	4159.00
200/2.8 USM (72ø)	684.95	699.95
NEW! 300/2.8 IS	—	5399.00
300/4 USM (77ø)	929.95	1039.00
300/4.0 IS (77ø)	1259.95	1419.00
400/2.8 (48ø)	6199.95	7229.00
NEW! 400/2.8 IS	—	8699.95
400/5.6 USM (77ø)	1074.95	1319.00
500/4.5 USM (48ø)	4899.95	5549.95
NEW! 500/4 IS	—	7599.00
600/4 USM (48ø)	7999.00	8809.00
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Extender 1.4X APO	339.95	379.95
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45/2.8 Tilt-Shift (72ø)	1159.95	1309.00
90/2.8 Tilt-Shift (58ø)	1119.95	1249.95

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380EX	149.95	169.95
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Transis Pack E		124.95
Transistor Pack w/Nicad Pack E		229.95
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FLASHES

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AF-201SA 39.95	AF-500-FTZ 289.95	
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35/1.4 Asph. Titanium (46ø)	2795.00	
35/2.0 Aspherical (39ø)	1595.00	1695.00
50/1.0 #11822	2895.00	—
50/1.4 (46ø)	1895.00	1995.00
50/1.4 Titanium (46ø)	2095.00	
50/2.0 (39ø)	995.00	1095.00
50/2.8 (39ø)	945.00	1095.00
75/1.4 (60ø)	2795.00	—
90/2.0 APO Asph.(55ø)	1995.00	—
90/2.0 (55ø)	—	1895.00
90/2.8 (46ø)	1245.00	1345.00
90/2.8 Titanium (46ø)	1395.00	
135/3.4 APO (49ø)	1995.00	—
28-35-50/4.0 Asph. (55ø)	2495.00	—
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15/2.8	479.00	479.00	479.00	479.00	479.00	479.00
24/2.8 (52ø)	189.00	189.00	189.00	189.00	189.00	189.00
28/1.8 Aspherical II (58ø)	189.00	189.00	189.00	189.00	*189.00	189.00
50/2.8 EX Macro 1:1 (55ø)	—	259.00	259.00	259.00	*259.00	259.00
105/2.8 EX Macro 1:1 (58ø)	—	389.00	389.00	389.00	*389.00	389.00
300/2.8 EX APO**	—	2939.00	2939.00	2939.00	2939.00	2939.00
500/4.5 EX APO**	—	3619.00	3619.00	3619.00	3619.00	3619.00
600/8 Manual Included	379.00	419.00	419.00	419.00	419.00	419.00
NEW! 800/5.6 EX HSM	—	—	—	6269.00	6269.00	—

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17-35/2.8-4.0 Aspherical** (82ø)	—	529.00	529.00	529.00	*529.00	529.00
24-70/3.5-5.6 Aspherical (55ø)	159.00	159.00	159.00	159.00	*159.00	159.00
28-70/2.8 EX (77ø)	—	369.00	369.00	369.00	*369.00	369.00
28-70/2.8-4.0 (55ø)	129.00	139.00	139.00	139.00	*139.00	139.00
28-80/3.5-5.6 ASP-Macro (55ø)	—	89.00	89.00	89.00	*89.00	89.00
28-105/4.0-5.6 UC II (58ø)	—	139.00	139.00	139.00	*139.00	139.00
28-105/2.8-4.0 Aspherical (72ø)	—	219.00	219.00	219.00	*219.00	219.00
NEW! 28-200/3.5-5.6 Asph. IF (72ø)	—	239.00	239.00	239.00	*239.00	239.00
NEW! 28-300/3.5-6.3 Asph. IF	—	399.00	399.00	399.00	*399.00	399.00
70-210/4.0-5.6 II (55ø)	129.00	129.00	129.00	129.00	*129.00	129.00
70-300/4.0-5.6 DL Macro Super (58ø)	—	199.00	199.00	199.00	*199.00	199.00
100-300/4.0-6.7 UC (55ø)	139.00	139.00	139.00	139.00	*139.00	139.00

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70-200/2.8 APO (77ø)	879.00	—	—	—	—	879.00
70-200/2.8 APO HSM (77ø)	—	—	879.00	879.00	*879.00	—
70-300/4.0-5.6 APO Macro Super (58ø)	—	319.00	319.00	319.00	*319.00	319.00
135-400/4.5-5.6 APO Aspherical (77ø)	—	549.00	549.00	549.00	*549.00	549.00
170-500/5.0-6.3 APO Aspherical (86Cø)	—	669.00	669.00	669.00	*669.00	669.00
1.4x APO	—	159.00	159.00	159.00	*159.00	159.00
2x APO	—	189.00	189.00	189.00	*189.00	189.00

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Sigma 28-70/3.5-4.5 "UC" NAI	79.95	Vivitar 70-210/2.8-4 APO CFD, NAI	189.95

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19/3.8 (62ø)	109.95	24/2.8 (52ø)	79.95
28/2.8 (49ø)	59.95	500/8 Included	104.95
19-35/3.5-4.5 (77ø)	147.95	28-80/3.5-5.6 (58ø)	99.95
28-105/3.5-4.5 Macro (72ø)	149.95	28-105/2.8-3.8 Series 1 (72ø)	179.95
2x Converter w/case	49.95	Macro Focus 2x Conv. w/case	119.95
Auto Ext. Tube Set w/case	94.95		

	MANUAL FOCUS	MAXXUM	EOS	NIKON AF
100/3.5 Macro (49ø)	114.95	119.95	119.95	119.95
28-210/3.5-5.6 (72ø)	149.95	—	—	—
100-300/5.6-6.7 (55ø)	109.95	114.95	114.95	114.95
SERIES 1 AF LENSES				
19-35/3.5-4.5 Ultra Wide Focus (77ø)	—	139.95	149.95	139.95
NEW! 28-210/4.2-6.5 Zoom (67ø)	—	179.95	179.95	179.95
28-300/4.0-6.3 Macro Zoom (77ø)	—	189.95	199.95	189.95
70-300/4.5-5.6	—	139.95	139.95	139.95
100-400/4.5-6.7 (67ø)	—	204.95	204.95	204.95

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90/2.8 Macro	429.00	$50	379.00
300/2.8 LD	—	$100	—
20-40/2.7-3.5	669.00	$100	569.00
28-80/3.5-5.6	109.00	$20	89.00
28-105/4.0-5.6	159.00	$20	139.00
28-105/2.8	799.00	$100	699.00
28-200/3.8-5.6 "Super"	299.00	$50	249.00
28-300/3.5-6.3	499.00	$50	449.00
70-210/2.8 LD	899.00	$100	799.00
70-300/4.0-5.6 LD	219.00	$30	189.00
80-210/4.5-5.6	119.00	$20	99.00
100-300/5.0-6.3	169.00	$20	149.00
200-400/5.6	539.00	$100	439.00

	MANUAL FOCUS	MAXXUM	EOS	NIKON AF	PENTAX AF
14/2.8 AF	—	**1199.00	**1199.00	**1199.00	**1199.00
17/3.5 (82ø)	369.00	—	—	—	—
24/2.5 (55ø)	249.00	—	—	—	—
90/2.8 Macro (55ø)	**379.00	**379.00	**379.00*	**379.00*	**379.00
300/2.8 LD Included	**2069.00	**2513.00	**2789.00	**2513.00	—
500/8 (82ø-CW)	369.00	—	—	—	—
20-40/2.7-3.5 (77ø)	—	**569.00	**569.00	**569.00*	—
24-70/3.3-5.6 (62ø)	—	219.00	219.00	219.00	—
28-70/3.5-4.5 (52ø)	159.00	—	—	—	—
28-80/3.5-5.6 (58ø)	—	**89.00	**89.00	**89.00*	**89.00
28-105/4.0-5.6 IF (62ø)	—	**139.00	**139.00	**139.00*	**139.00
28-105/2.8 (82ø)	**699.00	**699.00	**699.00	**699.00*	—
28-200/3.8-5.6 LD Asph. Super (72ø)	**249.00	**249.00	**249.00	**249.00*	**249.00
28-300/3.5-6.3 (72ø)	—	**449.00	**449.00	**449.00*	**449.00
60-300/3.8-5.4 Macro w/Hd (62ø)	349.00	—	—	—	—
70-210/4-5.6 (3") (52ø)	159.00	—	—	—	—
70-210/3.5 Macro (62ø)	349.00	—	—	—	—
70-210/2.8 LD (77ø)	—	**799.00	**799.00	**799.00*	—
70-300/4.0-5.6 LD (58ø)	—	**189.00	**189.00	**189.00*	**189.00
80-210/4.5-5.6 (52ø)	—	**99.00	**99.00	**99.00*	—
100-300/5.0-6.3 (55ø)	—	**149.00	**149.00	**149.00*	**149.00
200-400/5.6 AF (77ø)	—	**439.00	**439.00	**439.00*	—
2x Flat-Field Converter	129.00	129.00	129.00	129.00*	129.00
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NEW! SP 1.4 AF Pro Converter	—	159.00	159.00	159.00*	159.00
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17/3.5 "Pro" ATX (77ø)	—	429.95	429.95	429.95	—
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100/2.8 ATX Macro (55ø)	—	379.00	379.00	379.00	—
300/2.8 "Pro" ATX	—	2299.00	2299.00	2299.00	—
400/5.6 ATX-APO (72ø)	—	439.95	439.95	439.95	—
19-35/3.5-4.5 (77ø)	—	159.95	159.95	159.95	—
20-35/3.5-4.5 II (77ø)	—	279.95	279.95	279.95	279.95
20-35/2.8 ATX Pro Asph. (77ø)	—	739.00	739.00	739.00*	739.00
28-70/3.5-4.5 SZX Macro (52ø)	134.95	—	—	—	—
28-70/2.6-2.8 "Pro" II (77ø)	—	439.00	439.00	439.00*	439.00
28-105/3.5-4.8 SZX (62ø)	189.95	—	—	—	—
NEW! 28-105/3.5-4.5 (62ø)	—	189.00	189.00	189.00	189.00
28-200/3.5-5.3 SZX Macro (72ø)	199.95	—	—	—	—
28-210/3.5-5.6 (72ø)	—	144.95	144.95	144.95	—
28-300/4.0-6.3 (77ø)	—	219.95	219.95	219.95	—
35-300/4.5-6.7 (72ø)	—	239.00	239.00	239.00*	239.00
70-210/4-5.6 (3.4") "N" SZX Macro	134.95	—	—	—	—
80-200/2.8 ATX "PRO" (77ø)	—	759.00	759.00	759.00	759.00
80-400/4.5-5.6 ATX (72ø)	—	549.00	549.00	549.00	549.00
100-300/5.6-6.7 (55ø)	—	129.95	129.95	129.95	—
100-300/4 ATX APO II (77ø)	—	799.95	799.95	799.95	—
100-400/4.5-6.7 (67ø)	—	229.95	229.95	229.95	—
150-500/5.6 ATX APO (95ø)	1049.95	—	—	—	—
2x 7 Element Converter	89.95	129.95	129.95	129.95	129.95

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80A, 80B*, 80C*, 81A*, 81B, 81C	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
82A, 82B, 82C, 85, 85B, 85C	20.95	14.95	14.95	17.95	26.95	34.50	41.95	52.50
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KB15, 81A, 81B	40.00	19.95	21.25	21.25	23.75	119.95	32.50	35.00	47.50	52.50	201.25
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DH20/4 Compact Tripod 46.95

SLIK
MINI-PRO
Mini Pro II..27.95 Mini Pro..41.95 Mini ..20.95
Compact XL 28.95
NEW! Snapman Deluxe (Green Color) 99.95
UNIVERSAL
U5000 ..24.95 U6000 ....29.95 U8000 ....39.95
U9000 ..... 44.95 U212 Dlx 79.95
300 DX ..... 99.95 500 DX 129.95
700 DX ..... 169.95 322 AF II 199.95
MONOPODS
EZ-Pod Jr. ..... 37.95 Slim Pod 19.95
Light Pod44.95 E-Z Pod ...49.95 Pro-Pod .89.95
380 Carbon Fiber Pro-Pod 138.95
VIDEO TRIPODS
505 QF 169.95
OUTDOOR/SPORTS
444 Sport II 114.95
PROFESSIONAL
Master Classic 119.95
CARBON FIBER
803 ..... 299.95 804 ..... 329.95
TRIPOD HEAD & ACCESSORIES
Compact Ballhead ....24.95 Standard 44.95
Pro Ballhead ..... 79.95 Pro 800 ..... 89.95
Superball Head ..... 239.95 Clamp Pod 19.95
AF 2100 Pistol Grip Head 64.95
Lens Caddy ..... 17.95 Flash Caddy ... 33.50

LINHOF *Quick Dial #622*
PRO BALL HEADS AND ACCESSORIES
Pro 01 ..... 106.00
Pro 1 ..... 158.00
Profi II w/42mm Top 275.00
Profi II w/77mm 280.00
Profi III w/42mm Top 549.00
Profi III w/77mm 555.00
Profi w/Quick Fix
Profi II 369.00
Profi III 653.00
Quick Fix I w/Plate (Small) 129.00
Quick Fix II w/Plate (Large) 134.00
Spare Plates 39.95

TILTALL
Silver Black w/Head .99.95 Gold w/Head 119.95
Junior Tripod . . . . 89.95 Case for Tiltall 19.95
Long/Short Handles In Stock

BENBO
Trekker Monopod (60-1/2") 46.95
Standard Tri-Pak 310.50
Standard #1 (62") Tripod 206.99
XL #2 (97") Tripod 231.50
Low Boy EL #4 (45") Tripod 220.95
Trekker 35 #7 (64") Tripod 158.95
Trekker Tri Pak Tripod w/Ball Head & Case .255.50
NEW! B320 Miniball & Socket Head w/Panorama Base 54.50
NEW! BE 322 Med 99.95

BALL HEADS *Quick Dial #634*
STUDIOBALL
SB QR Quick Release Model 309.95
SB 14 Fixed Panorama 1/4" & 3/8 ..... 299.95
NEW! Miniball w/Quick Release 219.95
NEW! Miniball w/ Fixed 1/4" & 3/8 Rev... 189.95
Plates For Quick Release 39.95
ARCA MONO - BALL
B-1 Monoball w/Quick Release 399.95
B-1E Economy w/Quick Release 309.95
B-1G Giant w/Quick Release 499.95
B-2 Monoball w/Quick Release 649.95
Arca Swiss Original Q.R. Plates 52.95
KAISER PROFESSIONAL
All ballheads are reversible 1/4" & 3/8"
Small ..... 69.95 Medium 199.95
Large 239.95
Large w/Quick release 319.95
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Small ..... 27.50 Large 36.95
Pro ..... 124.95 Extra Plate 19.95
Extra Plate f/Pro 44.95
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Small ..... 159.95 Professional HD 394.95
Extra Plates ..... 38.95 Extra Plates f/Pro 88.95
FOBA SUPER BALL
Mini Super Ball 209.00
w/Quick Release 239.95
Ballo Standard w/3/8" or 1/4" Thread 374.95
Balla Quick Release Model 399.95
Plates for Quick Release 54.00
NEW! GIOTTO PRO
Large 26.5 lbs..149.95 Large 22 lbs. 109.95
Med. 17.6 lbs. ....89.95 Compact 13 lbs. .59.95
Small 8.8 lbs. 39.00
STROBOFRAME
Compact ..... 16.95 Standard 29.50
Deluxe Studio ....44.95 Onyx FL-2 ..... 69.95
NOVOFLEX
Magic Ball ..... 269.95 Mini Magic 159.95
Mini Connect QR 79.95
Panoram Plate 99.95
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Bilora 1030 Med. 49.95
Bilora 1050 Lg. 89.95
N.P.C. Pro Ball Head 229.95
N.P.C. Pro Ball Head w/Q.R. & plates 284.95
F&L Ballhead 249.95
Sachtler w/Quick Release 338.95

3405 Junior Tripod w/3-Way Pan Head 69.95

bogen

NEW! 40th ANNIVERSARY TRIPOD SPECIAL
3221 w/3030 3-Way Panhead 177.95

	3001	3011	3021	3401	3221W	3033	3036	3046	3051
Legs Only w/o Head	65.50	79.95	98.95	108.00	129.95	154.95	173.95	149.95	199.95
w/3025 Head	85.95	100.50	119.50	128.50	150.50	175.50	194.50	170.50	220.50
w/3028 Head	94.95	109.95	128.50	137.50	159.50	184.50	203.50	179.50	229.50
w/3029 Head	106.95	120.95	139.95	149.50	170.95	195.95	214.95	190.95	240.95
w/3030 Head	113.95	127.95	146.95	156.50	177.95	202.95	221.95	197.95	247.95
w/3047 Head	127.95	142.50	161.50	170.95	192.50	217.50	236.50	212.50	262.50
w/3063 Head	161.95	176.50	196.95	204.95	226.50	251.50	270.50	247.95	297.95
w/3433 Head	180.45	194.90	213.90	222.95	244.90	269.90	288.90	264.90	314.90
w/3126 Head	117.95	132.50	152.95	160.95	182.50	209.95	226.50	202.50	252.50
w/3130 Head	123.95	137.95	157.95	166.50	187.95	212.95	231.95	207.95	257.95
w/3160 Head	117.95	132.50	152.95	160.95	182.50	209.95	226.50	202.50	252.50
w/3265 Head	129.95	144.50	163.50	172.95	194.50	219.50	238.50	214.50	264.50

For above tripods in black anodized finish ..... add 12.95
NEW! 3444 w/3437 Head ..... 456.95 3443 w/3437 Head 449.95
3205G Tracker Tripod w/3030G Head ..... 162.00 3221G Tracker Tripod w/3130G Head 210.00
*G = Green

CINE-VIDEO TRIPODS

	3061	3068	3141	3181	3185	3190	3191	3058	3283
Legs Only w/o Head	214.95	182.95	299.95	189.95	249.95	319.95	314.95	294.95	299.95
w/3063 Head	311.50	279.50	424.95	271.50	317.50	411.50	411.50	391.50	424.95
w/3066 Head	522.50	490.50	624.95	489.95	549.95	622.50	624.95	602.50	624.95
w/3433 Head	329.90	297.90	414.90	289.90	335.90	429.90	429.90	409.90	414.90

MONOPODS

	3016	3018	3230
w/o Head	34.95	37.50	63.95
w/3025	48.50	54.95	84.50
w/3232	39.95	49.95	76.50
NEW! 3449 w/3437 Head			224.95

3006 Lt. Weight .24.95 3245 Auto Black .63.95
3249 4-Section Compact Monopod 37.95
3425 Prof. Video Monopod 61.95
For Black Monopods Add 6.95

BALL HEADS
3009 Mini ..... 23.50 3026 Dbl. Action 31.50
3434 Micro 26.95
3262 Medium ..29.95 3262QR Med. w/QR .42.95
3055-S Hvy Duty Single Action Ball Joint Head 34.95
3055 Heavy Duty Ball Joint Head 42.95
3413 Di y ..... 43.50 3413 Q.R. 47.95
NEW! 3435 Q.R. Pro Ball Med. #468RC ..194.95
NEW! 3436 Q.R. Pro Ball Lg. #469RC 219.95
3038 Super Mono 143.95
3265 Grip Action 65.95

SPECIAL CAMERA SUPPORTS
3007 Table Top w/o Head 12.95
3008 Table Top w/Mini Ball Head 33.95
3292 Car Window Pod 22.50
3293 Car Window Pod w/Head 43.95

PHOTO/VIDEO HEADS
3025 "3-D" Head 20.95
3028 Super "3-D" Head 29.95
3029 Pan Tilt Head 41.50
3030 Pan Tilt Head w/Quick Release 48.50
3039 Super Pro Head 131.95
3047 Deluxe 3-Way Panhead 62.95
NEW! 3410 #329 3-Way Pan Head 67.95
3057 Deluxe 3-Way Camera Head w/4"x4" Plate 127.95
3063 Mini Fluid Head 96.95
NEW! 3433 #501 Fluid Head w/Q.R. 114.95
3066 Cine/Video Fluid Head 307.95
3147 510 Pro Video Head 719.95
3147-10 #510-10 Pro Video Head 719.95
3274 #316 Video Head 539.95
3126 Micro Fluid Head 52.95
3130 Micro Fluid Head w/Quick Release 58.50
3160 XL Fluid Head w/Quick Release 52.95
3229 Swivel Tilt Head w/Quick Release 24.95
3232 Swivel Tilt Head 12.95
3275 Mini Geard Head w/Q.R. 138.95
3263 Deluxe Geared Head w/Quick Release..439.95
3414 Panoramic Head 104.95
3415 Panor. Head & QTVR System 259.95
3418 QTVR-Plus Head System 354.95

TRIPOD ACCESSORIES
3127 Portable Video Dolly 83.95
3056 Auto Dolly Black 91.95
3137 Variable Leg Spread Portable Dolly ... 94.00
3156 Folding Auto Dolly 129.95
3254 Folding Auto Dolly Black 139.95
3067 Cine/Video Deluxe Dolly 199.95
3198 Video DLX Dolly F/Tripods w/Spiked Ft. .199.95
7000 Roll-Pod 179.95
3279 Tripod Bag 25" (3001 Series) 29.95
3280 Tripod Bag 35" (3011, 3021, 3033) ..36.95
3281 Tripod Bag 45" (3036, 3046, 3051) ..46.95
3282 Tripod Bag 46"x9" (3190 w/Heads) ..69.95
3282-S Tripod Bag for 3141 and 3283 ..... 57.95
3285 Hard Case 6 x 6 x 44" 139.95
3286 Hard Case 9½" x 9½" x 44" 154.95
3044 Tripod Caddy Strap 20.95
3059 Side Arm for All Tripods 39.95
3146 Tripod Utility Apron 22.50
3153 Double Head Support 58.95
3252 Long Lens Support 39.95
3420 Telephoto Lens Support 49.95
3421 Heavy Telephoto Lens Support 109.95
3255 All Weather Tripod Shoes (3) 17.95
3256 Spiked Foot Adapters 14.95
3270 Low Profile Q.R. Adap. w/3271 Plate .24.95
3299 Compact Q.R. Adap. w/3266 Plate 24.95
3273 Pro Quick Release 33.50
3296 Quick Release 32.95

Lifetime Warranty Authorized USA Dealer.

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We Stock the Complete Line!

Special! 80 Anniversary Tripod With Head 354.95
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01 ..... 132.95 026 ..... 213.95
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101 .....152.00 106 .....160.00 112 .....267.99
118 .....267.99 120 .....207.99 126 .....211.99
*-MK II CF-Carbon Fiber M-Magnesium

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1201* ...173.95 1212* ..334.95 1218* ..328.01
1220* ...250.67 1222* ..349.95 1224* ..259.95
1226* ...268.00 1227CF*526.95 1228CF* 553.95
STUDEX SERIES 3
1312* ...428.02 1320* ..318.95 1326* ..397.50
1322 ....413.29 322 .....299.95 328 .....445.28
SHORT COLUMN
035 .....26.50 135 .....27.95 235 .....29.95
335 ..... 31.95 435 ..... 36.95

MONO PODS
558 .....224.95 1560 .....96.00 1561* 83.00
1563* ..... 104.95 1563L* 118.95
1564* ..... 106.95 1564L* 118.95
1565* ..... 179.95 1566* 119.95
1568CF ..... 198.67 1588CF* 233.34
ACCESSORIES
583 Offset Bracket 43.99
584 Double Camera Platform 54.50
065 Monitor Platform 69.95

INTER PRO, PRO, TELE, STUDEX SERIES*

w/o Column		w/Rapid Column		w/Geared Column	
1340 IP	312.01	1341 IP	389.95	1342 IP	533.95
1345 IP	360.01	1346 IP	437.50	1347 IP	579.95
1410 Pro	353.95	1411 Pro	437.95	1412 Pro	643.95
1415 Pro	350.68	1416 Pro	429.95	1417 Pro	634.50
1500 Tele	422.50	1501 Tele	504.95	1502 Tele	709.50
1504 Tele	576.00	1506 Tele	504.95	1507 Tele	709.50
1505 Tele	426.68	1508 Tele	660.00	1509 Tele	866.00
1325 CF IP	660.50	1329 CF IP	732.00	G415	337.95
1348 CF IP	799.95	1349 CF IP	851.95	G416	418.95
1548 CF Tele	893.95	1549 CF Tele	993.38	G417	617.95

BALL HEADS

075	58.95	1171	122.95	1172	143.99
1175	86.95	1270M*	122.95	1275	109.95
1275M*	130.95	1276M*	162.95	1370	159.95
1370M*	178.95	1371M*	161.95	1372M*	178.95
1375M*	169.95	1376M*	217.95	1377M	173.34
1570M*	226.95	1571	193.95	1572	229.31
1575	199.95	1575M*	228.00	1576M*	256.00

PRO VIDEO HEADS
1380- 1, 2, 5, 6, 7, 9, 10 ..... 706.95
1337 ..... 331.91 1338 CF 839.95
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B&H
PHOTO - VIDEO - PRO AUDIO

W/KP = with Kodalux Processing
W/FP = with Fuji Processing

QUICK DIAL 61

BLACK & WHITE AND COLOR FILM

FUJI BLACK & WHITE AND COLOR FILM

FUJICOLOR PRINT

	CN 100 SUPERIA	CA 200 SUPERIA	CH 400 SUPERIA	CZ 800 PRESS	CZ 800 SUPERIA	CU 1600	CS 100 REALA
24	1.69	1.99	2.25	—	—	—	2.59
24 w/KP	8.18	8.48	8.74	—	—	—	9.08
36	1.99	2.09	2.69	3.29	3.69	3.89	2.79
36 w/KP	10.38	10.48	11.08	11.68	12.08	12.88	11.18
120	1.99	—	—	—	—	—	2.19

SENSIA SLIDE

	RA100	RM200	RH400
24	—	2.99	3.89
24 w/KP	—	6.36	7.26
36	3.09	3.79	4.99
36 w/FP	6.38	7.08	8.28
36 w/KP	7.38	8.08	9.28

4x5 QUICKLOAD

20 SHEETS

Velvia RVP 50	51.95
Provia F 100	51.95
RTP 64	49.95
Astia 100	51.95
Quickload Film Holder	104.95

NEOPAN B&W PRINT

	400	1600
36	2.44	3.19
w/KP	10.83	11.58
100 ft.	34.95	—
120	2.25	—

FILM SPECIALS

BLACK & WHITE

Fuji Neopan 100-36 ..... **1.99**
Konica Monochrome 400-24 **3.95**
Kodak Rapid Process Copy 36 **9.95**
Macophot Ortho 25 ASA-36 **3.95**
Macophot Ortho 25 120 ..... **4.95**
Kodalith Ortho 100' **45.95**

COLOR SLIDE

Konica Chrome 100-36 ..... **2.75**
Kodak Ektachrome Infrared EIR 36.. **17.49**

COLOR PRINT

Fuji FP-100C 10 Pack Glossy **11.99**
Fuji Instax (10 Exp.) **10.95**

FUJICOLOR PROFESSIONAL PRINT

	NPS 160 (D)	NPL 160 (T)	NPH 400	NHG II 800	CDU II DUPE	INTERNEG
135-36	2.99	—	3.69	5.79	—	—
36 w KP	11.38	—	11.78	14.18	—	—
100ft.	42.75	—	—	—	42.95	74.95
120	2.39	3.49	2.49	3.79	—	—
220	5.29	—	5.69	7.39	—	—
4x5-10	15.95	16.95	—	—	—	16.89
4x5-50	71.95	73.95	—	—	67.95	74.95
8x10-10	58.95	59.95	—	—	—	62.95
8x10-50	—	—	—	—	257.95	290.95

FUJI APS

	100	200	400
25	2.89	2.99	3.59
w/FP	11.88	11.98	12.58
w/KP	11.88	11.98	12.58
40	3.69	3.49	3.89
w/FP	17.18	16.98	17.38
w/KP	17.38	17.18	17.58

PROFESSIONAL SLIDE FILM

	VELVIA RVP 50	RTP 64	PROVIA 100	PROVIA F-100	PROVIA 400	PROVIA 1600	ASTIA 100	RMS 100/1000
135-36	4.99	5.99	4.89	5.99	6.09	6.69	4.99	6.49
36 w FP	8.28	9.28	8.18	9.28	9.38	—	8.28	—
36 w KP	9.28	10.28	9.18	10.28	10.38	—	9.28	—
100ft.	73.95	86.95	64.95	—	109.95	—	69.95	99.95
120	2.99	3.39	2.49	4.49	4.19	—	3.19	4.19
220	6.49	—	—	8.69	—	—	6.49	7.99
4x5-10	18.95	17.95	—	18.95	—	—	17.95	—
4x5-50	86.95	82.95	—	85.95	—	—	83.95	—
8x10-10	71.95	68.95	70.95	—	—	—	69.95	—
8x10-50	334.95	319.95	329.95	—	—	—	329.95	—

ILFORD PROFESSIONAL B&W FILM

	PAN F+ 50	FP4+ 125	HP5+ 400	XP-2 SUPER	DELTA 100 PRO	DELTA 400 PRO	SFX 200 EXTENDED RED RANGE
24 Exp.	—	1.99	1.99	2.69	2.30	2.59	—
24 w KP	—	8.48	8.48	9.18	8.79	9.08	—
36 Exp.	2.89	2.69	2.49	3.39	3.39	3.69	5.75
36 w KP	11.28	11.08	10.88	11.78	11.78	12.08	—
100ft.	25.50	23.99	25.95	34.95	36.95	34.95	—
120	2.09	2.09	2.09	2.19	2.39	2.59	4.95
220 PP	—	23.75	24.50	—	—	27.95	
4x5.25	—	14.95	14.95	16.95	15.29	15.95	
4x5.100	—	55.95	56.95	61.95	56.95	59.95	
5x7.25	—	24.95	24.95	—	—	25.95	
8x10.25	—	48.95	48.95	—	49.95	51.95	
11x14.25	—	98.95	98.95	—	—	—	

DELTA 3200
36.....4.49
120...3.29

KODAK BLACK & WHITE AND COLOR FILM

70MM FILM

	TRI-X 400	PORTRA 160PC
	USA R.	USA
15 FT. Perf. #488	22.95	22.95
100 FT. Perf. #475	—	92.95
100 FT. #474	—	93.95

4x5 READY LOAD

20 Sheets

TMX 100	EPP-100 Daylight	EPY-64 Tungsten
USA	USA	USA
33.95	49.95	46.95
E100S	**E100SW**	**PORTRA 160 VC**
USA	USA	
48.95	48.95	51.95

Ready Load Packet Film Holder **51.95**

PROFESSIONAL COLOR NEGATIVE PRINT

NEW! PORTRA

	P-100T	PMC-400	PPF-400	PMZ-1000	160NC		160VC		400NC		400VC	
	USA R.	USA R.	USA R.	USA R.	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA
36	—	5.39	5.59	6.30	3.99	5.50	3.99	5.50	4.69	5.79	4.69	5.79
36 w/KP	—	13.78	13.98	14.69	12.38	13.89	12.38	13.89	13.08	14.18	13.08	14.18
36 PP	—	28.25	27.95	—	19.95	27.50	19.95	27.50	23.45	28.95	23.45	28.95
100 ft	—	—	—	—	—	42.95	—	—	—	43.95	—	—
120	3.49	3.39	3.49	3.95	3.19	3.49	3.19	3.49	—	—	—	—
120 PP	17.45	16.95	17.45	—	15.95	17.45	15.95	17.45	—	17.99	—	17.99
220 PP	—	32.45	34.90	38.95	—	33.45	—	32.45	—	34.95	—	34.95
4x5-10	17.49					16.95	—	16.95	—	18.95	—	—
4x5-50	78.95					74.95	—	74.45	—	—	—	—
5x7-10	32.95					—	—	—	—	—	—	—
5x7-50	—					—	—	—	—	—	—	—
8x10-10	65.95					61.95	—	61.95	—	70.95	—	—

SPECIAL
VPS - 220 PP
33.90

KODAK MAILERS

PRINTS

DP-12 ..... **4.49**
DP-24 ..... **6.49**
DP-36 ..... **8.99**
DP-15 (Disc) **3.99**
PP-1218..... **11.99**

SLIDES

PK-12 (120) **5.99**
PK-24..... **3.37**
PK-36..... **4.29**
ESP-1..... **2.69**
PK-59
Movie..... **5.59**

APS MAILERS

APS-15 ... **7.79**
APS-25 ... **8.99**
APS-40 .. **13.69**

FUJI MAILERS

Fuji Slide
36 ..... **3.29**

APS

15 Exp. ... **7.49**
25 Exp. ... **8.99**
40 Exp. . **13.49**

MOVIE PROCESSING

Super 8 and 16mm 100 ft.
B&W **9.95**
Ektachrome **14.95**

MOVIE FILM

SUPER 8 SILENT 50 FT.

Kodachrome-40 KMA-464... **11.15**
Ektachrome 125 ..... **17.50**
Plus-X PXR-464 ..... **10.95**
Tri-X TXR-464 ..... **11.19**

16MM 100 FT.

Plus-X PXR-455 ..... **23.95**
Tri-X TXR-449 ..... **23.95**
Ektachrome 160D VND-455 **31.95**
Ektachrome 125T VNF-455 **31.95**
Ektachrome 400T VNX-455 **31.95**

ADVANTIX APS

	AA-100	AB-200	AC-400
25	2.79	2.99	3.59
wKP	11.78	11.98	12.58
wFP	11.78	11.98	12.58
40	3.69	3.69	3.99
wKP	17.38	17.38	17.68
wFP	17.18	17.18	17.48
400 B&W 25			**4.79**
400 B&W 25 w/KP			**13.78**

FUJI DISPOSABLE CAMERAS

Quicksnap 800 24 Exp... **4.49**
Quicksnap with Flash **5.49**
Panorama..... **7.49**
Panorama w/Flash.. **12.99**
Waterproof 800 ..... **8.79**

KODAK DISPOSABLE CAMERAS

One Time Use..... **4.39**
One Time Use w/Flash... **5.99**
Waterproof 35 ..... **7.75**
Panoramic..... **6.69**
Wedding Edition
5 Pack..... **36.95**

ILFORD DISPOSABLES

HP5 Plus..... **11.95**
XP2 Super..... **12.95**

ROYAL GOLD PRINT

	RA-100		RB-200		RC-400	
	IMP.	USA	IMP.	USA	IMP.	USA
24	2.99	3.39	3.79	3.70	3.69	4.39
24 w/KP	9.48	9.88	10.28	10.19	10.18	10.88
36	3.49	4.15	3.99	4.89	4.49	5.39
36 w/KP	11.88	12.44	12.38	13.28	12.88	13.78

EKTAPRESS PRINT

	PJ-100		PJ-400	PJ-800
	IMP.	USA	USA	USA
36	2.99	3.19	3.39	3.99
36 w/KP	11.38	11.58	11.78	12.38

KODACHROME SLIDE

	KM-25	KR-64	KL-200
	USA	USA	USA
24	—	4.09	—
24 w/KP	—	7.46	—
36	5.95	4.15	6.89
36 w/KP	10.24	8.44	11.18

KODACHROME PROFESSIONAL SLIDE

	PKR-64	PKL-200
	USA	USA
135-36	8.49	9.29
135-36w/KP	12.78	13.58

FILM ACCESSORIES

Watson 35mm Bulk Loader.. **15.95**
Alden #74 35mm Loader..... **29.95**
70mm Metal Cassette 15' **38.95**
Snap Film Cassette..... **.32**
Plastic Cassette..... **.45**
Kodak Snap Caps ..... ea .. **.99**
Film Shield XPF-8 (21 Rls)... **19.95**
Film Shield (60 Rolls) **19.95**
Film Shield XPF-20 (20 Rls) **.32.50**

KODACOLOR COLOR NEGATIVE PRINT

	GA-100		GB-200		GC-400		GT MAX-800	
	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA
24	1.69	2.75	1.99	3.09	2.09	3.65	—	3.95
24 w/KP	8.18	9.24	8.48	9.58	8.58	10.14	—	10.44
36	2.09	3.59	2.39	4.19	2.59	4.49	3.59	4.89
36 w/KP	10.48	11.98	10.78	12.58	10.98	12.88	11.98	13.28
120	—	1.99	—	—	—	—	—	—

EKTACHROME SLIDE

	Elite Chrome EB-100		EBX-100		Elite Chrome ED-200		Elite Chrome EL-400	
	IMP.	USA	IMP.	USA	IMP.	USA	IMP.	USA
24	3.09	3.99	3.79	4.49	4.49	5.19	—	5.99
24 w/KP	6.46	7.36	7.16	7.86	7.86	8.56	—	9.36
36	3.19	4.29	3.49	4.69	4.65	6.39	5.39	—
36 w/KP	7.48	8.58	7.78	8.98	8.94	10.68	9.68	—
36 w/FP	6.48	7.58	6.78	7.98	7.94	9.68	8.68	—

PROFESSIONAL EKTACHROME COLOR SLIDE

	EPR-64,6117		EPP-100,6105		EPN-100	E-100S		E-100SW		E-100VS	E-200		EPL-400
	IMP.	USA	IMP.	USA	USA	IMP.	USA	IMP.	USA	USA	IMP.	USA	USA
135-36	5.49	6.49	5.49	5.99	7.99	5.49	5.99	5.49	5.99	5.99	5.99	6.99	8.99
135-36 w/KP	9.78	10.78	9.78	10.28	12.28	9.78	10.28	9.78	10.28	10.28	10.28	11.28	13.28
135-36 w/FP	8.78	9.78	8.78	9.28	11.28	8.78	9.28	8.78	9.28	9.28	9.28	10.28	12.28
135-100 ft	—	74.95	—	69.95	69.95	—	79.95	—	79.95	—	—	89.95	107.95
120	—	3.99	—	3.79	4.59	—	3.84	—	3.89	4.19	—	4.29	5.19
120PP	—	19.95	—	18.95	22.95	—	19.20	—	19.45	20.95	—	21.45	25.95
220PP	—	47.95	—	43.95	44.95	—	39.95	—	39.95	44.95	—	47.95	—
4x5-10	—	20.49	—	18.95	19.25	—	18.95	—	18.95	19.95	—	—	—
4x5-50	—	93.50	—	87.95	86.95	—	85.95	—	85.95	89.95	—	—	—
5x7-10	—	39.49	—	36.95	36.95	—	—	—	—	—			
8x10-10	—	77.95	—	72.95	72.95	—	71.95	—	71.95	74.95			
8x10-50	—	359.95	—	334.95	334.95	—	332.95	—	332.95	349.95			

EPH-1600 135-36	
IMP.	USA
7.99	10.95

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PROFESSIONAL TUNGSTEN SLIDE

	EPY-64		EPT-160		EPJ-320	
	IMP.	USA	IMP.	USA	IMP.	USA
135-36	5.89	6.19	7.19	8.19	7.85	8.49
135-36w/KP	10.18	10.48	11.48	12.48	12.14	12.78
135-36 w/FP	—	9.48	10.48	11.48	11.14	11.78
135-100ft	—	69.95	—	76.95	—	—
120	—	3.99	—	4.64	—	—
120PP	—	—	—	23.20	—	—
220PP	—	—				
4x5-10	—	18.29				
4x5-50	—	83.49				
5x7-50	—	145.95				
8x10-10	—	68.95				
8x10-50	—	322.95				

IMP = Imported from European countries.
USA = Made in USA but does not qualify for Pro-Rewards.
USA R. = Made in USA and qualifies for Pro-Rewards where applicable.

PROFESSIONAL BLACK & WHITE

	TECHPAN-25	VP-125	PLUSX-125		TRI-X *400 **320			TMX-100		TMY-400		TMZ-3200	INFRARED	ORTHO	TCN-400 (C-41)	
	USA	USA	IMP.	USA	IMP.	USA		IMP.	USA	IMP.	USA	USA	USA	USA	IMP.	USA R.
135-24	—	—	2.09	2.59	*1.99	*2.49	135-24	1.89	2.59	1.99	2.79	—	—	—	—	2.99
135-24 w/KP	—	—	8.58	9.08	*8.48	*8.98	135-24 w/KP	8.38	9.08	8.48	9.28	—	—	—	—	9.48
135-36	5.79	—	2.59	3.09	*2.69	*3.19	135-36	2.59	3.09	2.69	3.39	3.59	8.90	5.49	3.49	4.09
135-36 w/KP	—	—	10.98	11.48	*11.08	*11.58	135-36 w/KP	10.98	11.48	11.08	11.78	—	—	—	11.88	12.48
135-100 ft.	—	—	—	26.95	—	*24.95	135-100 ft.	—	24.95	—	24.95	88.95	—	42.95	—	—
135-150 ft.	59.95	—	—	—	—	—	120	1.95	2.19	1.99	2.29	—	—	—	2.59 USA	2.79
120	4.59	2.19	—	—	*2.09	*2.24	120PP	9.75	10.95	9.95	11.45	—	—	—	**B&W PLUS**	—
120PP	—	—	—	12.49	—	**12.89	4x5-25	—	16.95	—	17.95	—	49.95	—	24 Exp.	19.95
220PP	—	—	—	25.50	—	**26.95	4x5-100	—	62.95	—	66.95	—	—	45.95	C-41	4x5-10 9.95
4x5-25	35.95	—	—	16.95	—	**16.95	5x7-100	—	103.99	—	109.95	—	—	77.95	2.99 USA	—
4x5-100	—	—	—	62.95	—	**62.95	8x10-25	—	54.95	—	57.95	—	—	—		220
5x7-100	—	—	—	99.95	—	**98.95	8x10-100	—	—	—	—	—	—	144.95		5.95
8x10-25	124.95	—	—	54.95	—	**54.95	11x14-10	—	48.95	—	—	—	—	—		
8x10-50	—	—	—	106.95	—	**106.95										

INTERNEGATIVE & DUPLICATING FILM

	5072, S0279, 4111	SLIDE DUPLICATING ESD 5071, 6121	S0366	COMMERCIAL INTERNEGATIVE 4325
	USA	USA	USA	USA
135-36	6.99	6.99	6.99	—
135-36 w/KP	—	11.28	11.28	—
135-100'	65.95	42.95	59.95	81.95
135-400'	—	—	—	—
4x5-10	9.95	—	—	17.85
4x5-50	—	70.95	—	75.95
5x7-25	—	69.95	—	—
5x7-50	—	—	—	—
8x10-10	35.95	—	—	65.95
8x10-25	—	139.95	—	—
8x10-50	155.95	269.95	—	294.95

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- Interchangeable backs, prisms, lenses

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USA $2699.99

6008 INTEGRAL KIT

- Full featured 6x6 SLR
- 2.5 fps motorized advance
- Multi-zone, spot, multi-spot metering
- 3 auto exposure modes plus manual
- Auto bracketing
- TTL/OTF auto flash

Kit Includes: Body, W.L. Finder, 80mm f2.8 PQ Lens, 120 Magazine & Insert, Handgrip, Battery & Charger

IMP $3995 USA $4400

6003 PROFESSIONAL KIT

Body, W.L. Finder, 80mm f2.8 PQ Lens, 120 Magazine & Insert, Battery & Charger IMP $3199 USA $3400

LENSES

	IMP.	USA
30/3.5 PQ Distagon	4495.00	4700.00
NEW! 40/4 PQ FLE Distagon	4500.00	4700.00
40/3.5 PQ FLE Super Angalon	3995.00	4200.00
NEW! 50/4 EL Distagon	1950.00	2050.00
NEW! 50/4 PQ FLE Distagon	2950.00	3050.00
50/2.8 PQS FLE Super Angalon	3399.00	3500.00
60/3.5 PQ Distagon	2599.00	2800.00
55/4.5 PC Shift FLE PQ S.A.	7199.00	7400.00
NEW! 80/2.8 EL Planar	1349.00	1449.00
80/2.8 PQ Planar	1399.00	1499.00
80/2.8 PQS Planar	1499.00	1600.00
80/2 PQ Xenotar	3199.00	3300.00
90/4 PQS APO-Symmar	2999.00	3200.00
NEW! 110/2 PQ Planar	3500.00	3700.00
120/4 PQS Macro	2999.00	3200.00
NEW! 150/4 EL Sonnar	1999.00	2200.00
150/4 PQ Sonnar	2199.00	2350.00
150/4 PQS Sonnar	2399.00	2550.00
180/2.8 PQ Tele Xenar	3399.00	3500.00
250/5.6 PQS Sonnar	2799.00	3000.00
300/4 PQ APO Tele Xenar	4199.00	4400.00
75-150/4.5 PQ Varigon	4799.00	5100.00
140-280/5.6 PQ Varigon	5199.00	5400.00

FILM BACKS, INSERTS, VIEWFINDERS & ACCESSORIES

	IMP.	USA
6x6 120	649.00	695.00
6x6 220	699.00	795.00
6x4.5 220	799.00	849.00
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1.4x Longar	1049.00	1150.00
2x Teleconverter	999.00	1100.00
45° with Case	859.95	925.00
Master Control Unit	999.00	1100.00
Nicad Battery 99.95	Ext. Tube 9mm	359.95
Ext. Tube 17mm		359.95
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- TTL/OTF flash metering with fill-in flash function
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- Accepts all finders, magazines, FE, CFE, CF and CFi lenses

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203-FE

- Electronic focal plane shutter 34 min. to 1/2000 sec. plus B
- Aperture priority AE
- Auto bracketing w/acc. winder
- Full manual with differential info
- 2-60 sec. self timer delay
- TTL flash with over/under exp.
- Interchangeable finders, screens, film backs and lenses

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205-FCC

Features of 203-FE plus:

- 1% spot metering
- Zone and Differential mode, metering in aperture priority AE mode

Body Only $7340.00

501-CM

- Totally mechanical entry level medium format camera
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- Interchangeable finder, focusing screens, lenses and film backs
- Incl. W.L. finder, Acute matte screen

Body Only $1585.00

503-CW

- Fully mechanical
- 120, 220, 70mm, 6x6, 6x4.5 and Polaroid film backs
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- TTL/OTF flash control
- Gliding Mirror System
- Interchangeable finders, screens, film backs and lenses

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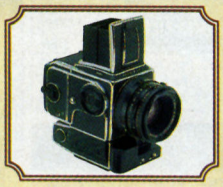

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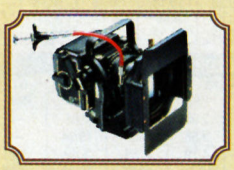

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RMFX Reflex Viewfinder f/903 SWC Flex/Arc Body	254.00
RM-2 Reflex Viewfinder 90°	1327.00
PM-90 90° Finder	668.00
PME-90 90° Meter Finder	1252.00
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Acute Matte Screen w/Grid			302.00
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Lynn Focusing Handle A			24.95
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- Data imprinting on film edge
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- 6x7 format in 35 SLR design
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- Interchangeable finders & lenses
- Wide accessory range

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202-FA

- Three automatic modes and two metered manual modes
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- Selective area TTL metering
- TTL/OTF flash metering with fill-in flash function
- Shutter speeds from 34 min. to 1/1000 sec.
- Accepts all finders, magazines, FE, CFE, CF and CFi lenses

Body Only $3334.00

203-FE

- Electronic focal plane shutter 34 min. to 1/2000 sec. plus B
- Aperture priority AE
- Auto bracketing w/acc. winder
- Full manual with differential info
- 2-60 sec. self timer delay
- TTL flash with over/under exp.
- Interchangeable finders, screens, film backs and lenses

Body Only $5626.00

205-FCC

Features of 203-FE plus:
- 1% spot metering
- Zone and Differential mode, metering in aperture priority AE mode

Body Only $7340.00

501-CM

- Totally mechanical entry level medium format camera
- GMS for full image viewfinder
- Interchangeable finder, focusing screens, lenses and film backs
- Incl. W.L. finder, Acute matte screen

Body Only $1585.00

503-CW

- Fully mechanical
- 120, 220, 70mm, 6x6, 6x4.5 and Polaroid film backs
- Accepts optional CW winder with IR remote control
- TTL/OTF flash control
- Gliding Mirror System
- Interchangeable finders, screens, film backs and lenses

Body Only $1887.00

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- You can see the difference. Photos taken using HOYA HMC filters have greater brilliance, and richer, more pure colors.

CIRCUALR POLARIZERS

- Removes unwanted reflections from non-metallic surfaces such as water, glass etc. They also enable colors to become more saturated and appear clearer, with better contrast.

CROSS SCREEN & STAR FILTERS

- Adds a dramatic four-cross flare to very bright areas, giving a soft-focus effect. STAR-SIX (six-pointed light flares) and STAR-EIGHT (eight-pointed light flares) can also be used for a variety of effects.

FLD/FLW

- FLD Corrects the greenish tone that appears when daylight type films are used under fluorescent lighting.
- FL-W is for use with warm white or white type fluo-rescent lamps.

SOFTENER (A AND B)

- Creates a picture with a clear focus and a soft gradation, and this effect is especially evident with an object with a point light source.
- Color reproduction is easy, and there is no need for exposure adjustment.

INTENSIFIER

- Enhances red, orange and brown subjects to give more color saturation and contrast, while having very little effect on other colors. It can be used in many situations such as architecture where certain building features need emphasising, or for landscapes to enhance foliage and rocky features.

FL-W • FL-DAY

STAR SIX/EIGHT

	39/40.5 43mm	46 mm	49/52 55 mm	58 mm	62/67 mm	72 mm	77 mm	82 mm	B60
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Soft A or B(Graduated Softner)		–	24.95	28.50	41.95	47.95	49.95	–	
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Circular Polarizer	29.95	28.95	28.95	34.00	49.00	58.95	69.95	92.00	
FLW / FLD		14.95	13.95	16.95	25.95	34.00	41.00		
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New Sepia A or B		–	29.95	38.95	41.95	51.00	56.95	–	
Intensifier/New Green Intensifier		–	32.95	41.95	53.95	59.95	71.95	–	
Center ND Filter		–	–	–	209.95	254.95	299.95	–	
Multi-coated Filters									
Skylight (1A) / UV		13.95	13.95	16.95	24.95	31.95	38.95	50.95	64.50
Circular Polarizer		49.95	53.00	59.00	73.95	99.00	134.00	Call	
Orange/Red/Green/Yellow/Y44/Y52	–	19.00	22.00	31.00	37.00	44.00	53.00	–	
80A/B/C, 81A/B/C, 82A/B/C, 85A/B/C	–	19.00	22.00	31.00	37.00	44.00	53.00		
ND2X, 4X, 8X		19.50	19.50	22.50	31.50	37.50	44.95	53.95	
FLW / FLD			19.50	22.50	31.50	37.50	43.95	–	
Super Multi-Coated Filters									
Skylight (1A) / UV		–	22.50	28.50	34.50	39.95	44.95	–	
Circular Polarizer.Slim Mount	–	–	59.95	64.95	79.95	119.95	149.95	189.95	
ND2X, 4X,		–	22.50	28.50					
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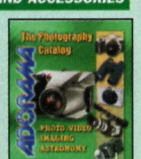

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8x30 CF	*Call	8x56	*Call
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8x20BCA	Call	8x20BC	Call
8x20BC Titan. Finish			Call
10x25BCA	Call	10x25BC	Call
Case for Compacts			Call

NEW GENERATION with Case

7x42BA	Call	8x32BA	Call
8x42BA	Call	8x50BA	Call
10x32BA	Call	10x42BA	Call
10x50BA	Call		
12x50 BA			Call
Binocular Holster Case			Call

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Laser Range Finder 800	399.00

GEOVID

7x42 BD Geovid (Yard)	Call
7x42 BDA Geovid	Call

FUJINON

80 w/20X-60X	Call
80 ED w/20-60X	Call

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Panasonic

PRO CAMCORDERS

AG-DP800H S-VHS 3 Chip	Call
AG-EZ30 3CCD Dig. Cam.	1699.95
AG-EZ1 3CCD Digital	Call
AG-188U 14x Zm VHS	Call
AG-196 14x Zoom	999.95
AG 456 S-VHS Pro	Call

Pro VCR's

AG-1330 4 Hd VCR	199.95
AG-2550 4 HD VCR	274.95
New AG-2560 4 HD VCR	309.95
AG-5710 Hi-Fi RS-232 VCR	Call
AG-1980 S-VHS Hi-Fi Edit	999.95
AG-W2 World wide conv.	1759.
AGA-96 Edit Controller	369.95
AGA-350 Edit Controller	Call
AG 710 Compact DC VHS	174.95
AG 720 Compact DC VHS	Call
AG 750 Compact DC VHS	Call
AG DS 545 S-VHS	2679.95
AG DS 555 S-VHS	3249.95
AGDV2000 DV VCR	1999.95

VHS-C Camcorders

PVL 559 3.0 Screen	Call
PVL 659 4.0 Screen EIS	Call
PVL 759 4.0 Screen EIS	Call
PVL 859 4.0 Scrn 20x ZM	Call
PVD 910 Digital	Call
New PVDV-950 3CCD Digital	Call

VCR's

PV 9450 4HD Hi-Fi Stereo	Call
PV 9451 4HD Hi-Fi Stereo	Call
PV 9661 4HD Hi-Fi Stereo	Call
PV 9664 4HD Hi-Fi Stereo	Call
PV-S 9668 S-VHS Hi-Fi Stereo	Call
PVS 9670 S-VHS Hi-Fi	Call

PRO Monitors

CT-1331Y 13"	Call
CT-1386Y 13"	249.95
CT 1386 VY w/Tuner	289.95
CT-2086VY	359.95
CT-2086Y	369.95

Canon

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XL1 3 Chip Digital Pro Cam.	Call
ZR Digital Mini	Call
ELURA Mini DV w/2.5 LCD	Call
VISTURA Digital Camcorder	799.95
ULTURA Digital Camcorder	799.95
ES4000 Hi-8 22X Opt.	Call
44X Dig Stab Clr VF	599.95
ES2500 Hi-8 Stab.	469.95
ES7000V Hi-8 w/3.5 Scrn	Call
ES300V 8mm w/3.5 Scrn	Call
ES 190 8mm 22x	Call
ES290 8mm 22x	Call
ES400V16x 320x Dig 2.5LCD	Call
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ES6500V Hi-8/22x 440x	Call

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GRAX-840 Stab.16X 50x C.F.	Call
GRAX-M310 2.5 LCD 16x 320x	Call
GRAX-M710 Dul. Cam. 2.5 LCD	Call
GRAX-M910 Dul Cam 3" LCD	Call
GRDV-9500 Digital w/4"	Call
Flip out Screen 22x Zoom	Call
GRD-VM50V Dig w/2.5" Still	Call
GRD-VM70V Dig w/2.5" Still	Call
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GRD-VF10 2.5" Scrn DV Cam	599.95
GRD-VX Pro Digital w/Docking Sta.	Call
w/2.5" Flip-Out Screen	999.95
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SVO1520 4 HD VHS VCR	Call
SVO1630 4 HD VHS VCR	Call
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PVM14N5U 14" Clr Monitor	Call
PVM14N6U 14" Clr Monitor	Call
PVM20N5U 19"	Call
PVM20N6U 19"	Call
PVM5042Q 5" Port Mount	Call
DSR200 Digital Camcorder	Call
DSR300 3CCD DVCAM	Call
DSRPD 100 3CCD Camcorder	Call
DSRV10 Digital Walkman	Call
DSR20 Port Digital VCR	Call
DSR500 Digital VCR	Call
FXE 120 SEG.	Call
PVE 500 A/B Roll Cont.	Call
UVW 1800 Beta SP Edit VCR	Call
UVW 1600 Beta SP Feeder	Call

JVC

Camcorder's

GR-AX760U Super VHS-C	Call
GR-AX860U Super VHS-C	Call
GR-AX930U Super VHS-C	Call
GR-AX940U Super VHS-C	Call
GR-AX960U Super VHS-C	Call
GR-DV1U Digital Camcorder	Call
GR-DV2U Digital Camcorder	Call
GR-DV3U Digital Camcorder	Call
GR-DV5U Digital Camcorder	Call
GR-DVL9000U Digital Camcorder	Call
GR-DVL9800U Digital Camcorder	Call
GR-DVP7U Digital Camcorder	Call
GR-DVP9U Digital Camcorder	Call

VCR's

HR-S7700U S-VHS VCR	Call
HR-S9600U S-VHS VCR	Call
HR-S9700U S-VHS VCR	Call
HR-VP670U VHS VCR	Call
HR-VP677U VHS VCR	Call
HR-VP680U VHS VCR	Call
HR-VP690U VHS VCR	Call
HR-VP840U VHS VCR	Call
HR-VP850U VHS VCR	Call
HR-VP870U VHS VCR	Call
HR-VP890U VHS VCR	Call
HR-VP940U VHS VCR	Call
HR-VP950U VHS VCR	Call
HR-VP960U VHS VCR	Call
HR-VP970U VHS VCR	Call
HR-VP990U VHS VCR	Call

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TRV 46 w/2.5"Scrn Hi-8	619.95
TRV 66 Hi-8 w/2.5"Scrn	659.95
TR 110 Digital 8 w/3.5"Scrn	Call
TR 310 Digital 8 w/3.5"Scrn	Call
TRV 410 Digital 8 w/3.5 Scrn	Call
TRV 510 Digital 8 w/4" LCD	Call
VX 1000 3 Chip Digital	Call
DCR-PC1 Mini Dig. w/2.5 Scrn	1379.
DCR-PC3 Mini Dig.	1589.95
TRV-10 Digital Mini	1479.95
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AG 4700 S-VHS VCR	959.95
NVX 77 21X 350x 3.8 Scrn	649.95

SHARP

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VLE-630 8mm 3" LCD 16x	Call
VLE-680 8mm 3" LCD 16x EIS	Call
VLH-860 Hi-8mm 3"LCD 22x EIS	Call
VLH-875 Hi-8mm 3"LCD w/Touch Scrn	Call
VLH-880 Hi-8mm 3.5"2x w/Touch Scrn	Call
VLH-990 Hi-8mm 3.5	Call

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VR-30LVP Video Light	49.95
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Glossy HW 9M	50 Sheet	–	17.95	32.50	–	–
Glossy MW	50 Sheet	–	11.99	19.95	–	–
PQ Ink Jet Paper	100 Sheet	–	8.99	19.99	–	–
Projet Coated Velour Art	20 Sheet	–	12.49	26.99	29.90	(17x22) 44.95
Projet Coated Velour Art	50 Sheet	–	24.49	43.99	54.99	(17x22) 89.90
Projet Velour Art Paper	20 Sheet	–	11.99	23.95	26.69	(17x22) 39.95
Projet Velour Art Paper	50 Sheet	–	21.99	39.95	49.95	(17x22) 74.99
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Overhead Transparency	(15)	16.95	–	–
Premium Canvas	(10)	19.95	–	(15) 59.95
Poly Silk	(10)	16.95	(15) 49.95	(15) 59.95
Water Color	(20)	14.95	(20) 26.95	(20) 34.95
Sample Pack		12.95		

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Stealth

Amazingly compact and well-organized, Stealth is small enough to fit into overhead airplane compartments, roomy enough for the essentials of a news photographer's frantic schedule and attractive enough to attend a black-tie event.

Dimensions: 14W x 21H x 4.75D in
Computer Insert: 13W x 11H x 3D in

$189.95

- Main compartment holds a removable padded laptop insert that can be accessed through the main zipper. • Also contains: 3 neoprene interior pouches for lenses etc.. with drawstring compression for security
- 2 roomy neoprene pockets for large 35mm camera bodies
- Laminated mesh pocket for cables etc...

Stealth comes with S&F Phone Pouch attached to the harness sliplock.

NATURE TREKKER AW

35mm Capacity: 1-2 SLRs, 5 - 7 lenses, flash and accessories

- Has a great BACKPACK HARNESS SYSTEM
- ALL WEATHER COVER
- LAMINATED SEE-THROUGH MESH POCKETS
- QUICK RELEASE BUCKLES

$189.95

Size: 11.5W x 6D x 16.75 H In.

Colors: Black, Forest Green

PRO TREKKER AW

$319.95

35mm Capacity: 2 large professional SLRs, 10 - 12 lenses, flash and accessories

Size: 12W x 6D x 20.5H in

STREET & FIELD ROVER LIGHT

Two-compartment S&F "economy" backpack model, fully padded removable bottom camera compartment

Features: **$109.95**

Built-in tripod holder drops down on the front can be stowed away when not needed. Top and bottom tripod stabilizer Quick Ties. Mesh side pockets. Top handle. Padded harness with sternum strap. SlipLock slots on the padded waistbelt. Inner laminated mesh pocket. 2 outer front zipper pockets. Removable padded dividers.

Inside Dimensions: top: 11W x 11H x 5.5D in
Bottom: 11W x 8.5H x 5.5D in

PROFESSIONAL AW
ALL WEATHER CASES

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Magnum AW Med.Format	163.95
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Mini	99.95	Trim	120.95
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Nature Trekker	189.95		
Photo Trekker AW	229.95		
Pro Trekker AW	319.95		
Super Trekker AW	Call		
Sideline Shooter	51.95		
Orion	46.95	Orion Mini	31.95
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Photo Runner	43.95		
Off Trail Belt Pack	37.95		
Off Trail 2	62.95		

ACCESSORIES

Pro Lens Cases	Call
Photo Gloves	18.95

Mini Trekker
$99.95

- Ideal for day trip travel
- Backpack with super comfortable shoulder straps
- Holds 2 SLRs with 6-8 lenses plus flash and Accessories
- Large Front pocket
- Laminated mash pockets
- Slides easily under airline seat.

PRO ROLLER

Pro Roller#1	Call
Pro Roller#2	Call

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Topload Zoom 2	26.95		
Topload Zoom AW	49.95		
Nova -1	32.95	Nova 3	39.95
Nova -2	36.95	Nova 4	49.95
Nova 5	53.95		

STREET & FIELD SERIES

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KODAK FILM

COLOR PRINT FILM 35mm

Film	ASA	135-24 DI	135-24 Roch.	135-24 Proc. DI	135-24 Proc. Roch.	135-36 DI	135-36 Roch.	135-36 Proc. DI	135-36 Proc. Roch.
GA	(100)	1.59	2.75	8.18	9.24	2.09	3.59	10.48	11.98
GB	(200)	1.85	3.09	8.38	9.58	2.39	4.19	10.78	12.58
GC	(400)	2.09	3.65	8.58	10.14	2.59	4.49	10.98	12.88
GT Gold Max	(800)		3.95		10.44	3.59	4.89	11.98	13.28
Royal Gold RA	(100)	2.99	3.39	9.48	9.88	3.49	4.15	11.88	12.44
Royal Gold RB	(200)	3.79	3.70	10.28	10.19	3.99	4.89	12.38	13.28
Royal Gold RC	(400)	3.69	4.39	10.18	10.88	4.49	5.39	12.88	13.78

SLIDE FILM 35mm

	ASA	135-24 DI	135-24 Roch.	135-24 Proc. DI	135-24 Proc. Roch.	135-36 DI	135-36 Roch.	36X w/KODAK PE. DI	36X w/KODAK PE. Roch.	36X w/FUJI P/. DI	36X w/FUJI P/. Roch.
KM	(25)	—	—	—	—	-	5.95	-	10.24	-	-
KR	(64)	—	4.09	—	7.46	-	4.15	-	8.44	-	-
KL	(200)	—	5.19	-	8.56	-	6.89	-	11.18	-	-
Elite EB	(100)	3.09	3.99	6.46	7.36	3.19	4.29	7.48	8.58	6.48	7.58
Elite EBX	(100)	-	4.49	-	7.86	3.49	4.69	7.78	8.98	6.98	8.08
ET	(160)	-	-	-	-	-	5.69	7.09	9.98	11.38	9.78 10.38
Elite ED	(200)	4.29	5.19	7.66	8.56	4.79	6.39	8.94	10.68	8.08	10.04
Elite EL	(400)	—	5.99	—	9.36	5.39	-	9.68	-	8.68	-

PRO COLOR PRINT FILM USA 35mm 120/220

Film	ASA	135 -36	36X - with PROC	135 36 PP	120 Single	120 ProPak	220 ProPak
PJ-100	(100)	3.19	11.58	15.95	–	–	–
PRT	(100T)	–	–	–	3.79	18.95	–
VPS	(160)	5.39	13.78	26.95	3.39	16.95	33.90
PJ 400	(400)	3.39	11.78	16.95	–	–	–
PJ 800	(800)	3.99	12.38	19.95	–	–	–
PMZ	(1000)	6.30	14.69	31.50	3.95	19.75	38.95
Portra 160 NC		5.50	13.89	27.50	3.49	17.45	34.90
Portra 160 VC		5.50	13.89	27.50	3.49	17.45	34.90
Portra 400 NC		5.79	14.18	28.95	3.60	17.99	36.60
Portra 400 VC		5.79	14.18	28.95	3.60	17.99	36.60

Bulk 100'

Kodalith 6556	42.95
5072	65.95
5325	81.95
Portra 160NC	42.95
Portra 400NC	43.95
GPX (160)	135-8 Exp
ProPack (10)	15.95

PRO SLIDE FILM USA 35mm 120/220

	ASA	135-36	36X w/KODAK PROC.	36X w/FUJI PROC	120 Single ProPak	120 ProPak	220 ProPak	Bulk 100'
EPY	(64)	7.99	12.28	11.28	4.49	–	–	84.95
EPR	(64)	8.99	13.28	12.28	4.79	23.95	47.95	98.95
PKR	(64)	8.49	12.78	–	–	–	–	–
EPN	(100)	8.49	12.78	11.78	4.59	22.95	44.95	89.95
EPP	(100)	8.49	12.78	10.90	4.49	22.45	43.95	88.95
E100 S	(100)	5.99	10.28	9.28	3.89	19.45	39.95	89.95
E100 SW	(100)	5.99	10.28	9.28	3.89	19.45	39.95	89.95
E100 VS	(100)	5.99	10.28	9.58	4.19	20.95	44.95	91.95
EPT	(160)	9.29	13.48	12.58	4.89	24.45	–	97.95
E-200	(200)	6.99	11.28	10.28	4.39	21.95	47.95	88.95
PKL	(200)	9.29	13.58	–	–	–	–	–
EPJ	(320T)	9.79	14.08	13.28	–	–	–	–
EPL	(400)	9.25	13.54	12.54	5.39	–26.95	–	107.95
EPH	(1600)	10.95	–	–	–	–	–	–
5071	(DUP)	6.99	11.28	10.30	–	–	–	42.95
HCS	(EKTA)	5.49	9.78	7.96	–	–	–	–
50366		6.99	11.28	9.80	–	–	–	59.95
50279		6.99	–	–	–	–	–	–
EIR		17.49	–	–	–	–	–	–

BLACK & WHITE FILM USA 35mm Prof. 120/220

	ASA	135 24	135 24 Proc.	135 36	135 36 Proc	120 PP	120 PP	220 PP	Bulk 100'
PX	(125)	2.59	9.08	3.69	12.08				
PXP	(125)	–	–	–	–	–	12.49	25.50	31.95
TXP	(320)	–	–	–	–	–	*11.39	*22.95	–
TX	(400)	2.59	9.08	*3.19	*11.58	*2.24	–	–	33.95
TMX	(100)	2.69	9.18	*3.45	*11.84	*2.19	*10.95	–	34.95
TMY	(400)	2.89	9.38	*3.55	*11.94	*2.29	*11.45	–	36.95
T400 CN (C41)		2.99	9.48	4.09	12.48	2.69	–	28.95	
B&W Plus (C41)		2.99	–	–	–	–	–	–	–
TMZ	(3200)	–	–	4.69	–	–	–	–	80.95
TP	(Copy)	–	–	6.79	–	5.49	–	–	–
VP	(120)	–	–	–	–	2.19	–	–	–
HIE		–	–	8.99	–	–	–	150*→	59.95

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PK-59 (Movie)			5.59

for PHOTO CD

PKT-24	17.95	DPT-24	17.95
Fuji Slide Mailer (36X)			3.29

KODAK SHEET FILM USA

COLOR PRINT	4x5 10	4x5 50	8x10 10	8x10 50
4106 (VPS)	16.95	74.95	61.95	–
4111 (Vericolor)	9.95	–	34.95	155.95
4325 (Comm Int.)	17.85	75.95	65.95	294.95
PRT (100T)	17.49	78.95	65.95	–
Portra 160 NC	16.95	74.95	61.95	–
Portra 160 VC	16.95	74.95	61.95	–
Portra 400 NC	18.95	–	70.95	–

COLOR SLIDE	4x5 10	4x5 50	8x10 10	8x10 50
6117 (EPR)	20.49	93.50	77.95	359.95
6118 (EPY)	18.29	83.49	68.95	319.95
6121 (DUP)	38.95	70.95	139.95/25	269.95
6105 (EPP)	18.95	87.95	72.95	334.95
7058 (EPN)	19.25	86.95	72.95	334.95
E100 S	18.95	85.95	71.95	332.95
E100 SW	18.95	85.95	67.95	317.95
E100 VS	19.95	89.95	74.95	349.95

BLACK & WHITE	4x5 25	4x5 100	5x7 100	8x10 25	8x10 50
4147 (PX)	15.95	62.95	99.95	54.95	106.95
4164 (TX)	16.95	62.95	98.95	54.95	106.95
4052 (TMX)	16.95	62.95	105.95	54.95	–
4053 (TMY)	16.95	66.95	109.95	57.95	–
T400-CN	8.95	10 Sheets			
50132 (DUP)	34.95	–	–	109.95	–
4125 (Copy)	23.95	89.95	138.95	–	149.95
4127 (Comm)	28.95	–	–	–	187.95
2556 (Ortho)	–	45.95	–	100 Sht.	144.95
4143 (HIE)	47.95	–	–	–	–
4415 (TP)	35.95	–	–	124.95	–
4162 (Ektapan)	18.95	68.95	108.95	–	112.95

DISPOSABLE CAMERAS

KODAK Fun Savers

Fun Saver 4.29	w/Flash	5.99	
Panoramic 6.69	Weekend	7.65	
Wedding Pack (5)		36.95	
Fun Saver APS	w/Flash	8.95	

FUJI Quick Snaps

Outdoor 4.49	w/Flash	5.49	
Panorama 7.49	w/Flash	12.99	
Water Proof		8.79	

AGFA FILM

Wedding Pack	28.95

KODAK MOVIE FILM

PXR 464 (B&W)	11.19
TXR 464 (B&W)	11.19
KMA 464 (silent)	11.15

Scotch 3M

COLOR SLIDE FILM

	135-36	w/Proc.
Scotch 100	2.99	6.28
Scotch 400	4.79	7.58
Scotch 640 T	5.49	8.78

4x5 READY LOAD (20 Sheets)

64T	(64)	46.95	
EPP	(100)	49.95	
PRN	(100)	48.95	
TMX	(100)	33.95	
E100S		48.95	
E100SW		48.95	
Ready Load Holder		51.95	
HP Combo Plan T Sys.		44.95	

*Prices Are Based After Kodak Rebate

FILM SPECIALS

KODAK

E100 S (100) 135-36 (20 Pack)	$113.95
E100 SW (100) 135-36 (20 Pack)	$113.95
E100 VS (100) 135-36 (20 Pack)	$115.00
E200 (200) 135-36 (20 Pack)	$138.95
PJ100 (100) 135-36 (20 Pack)	$62.95
PJ400 (400) 135-36 (20 Pack)	$65.95
PJ800 (800) 135-36 (20 Pack)	$77.95

FUJI

Press (400) 135-36 (20 Pack)	$50.00

CLEARENCE

PMC (400) 120	$2.49
PMC (400) 220	$4.75
PPF (400) 120	$2.49
PPF (400) 220	$4.75
PRN (100) 135-36	$3.79

FUJI FILM

Fujicolor Print Film

	ASA	35mm 24	35mm w/p	36x	Roll Film w/p	Roll Film 120
CU	(1600)	3.19	9.68	3.89	12.28	—
CS Reala	(100)	2.45	8.94	2.75	11.14	2.19
Superia / Press Film						
Superia	(100)	1.69	8.18	1.89	10.28	1.99
Superia	(200)	1.79	8.28	1.95	10.34	—
Superia	(400)	2.25	8.74	2.59	10.98	—
Superia	(800)	—	—	3.49	11.88	—
Press -800	(800)	—	—	3.29	11.68	—

SENSIA SLIDE FILM

	ASA	24X	24X w/p	36X	36X with Processing by Fuji	36X with Processing by Kodak
RA	(100)	2.59	5.96	3.09	6.38	7.28
RM II	(200)	2.89	6.26	3.79	7.08	8.18
RH II	(400)	3.89	7.26	4.99	8.28	9.28

FUJI QUICK LOAD

Film Holder	104.95	RDP III Provia	51.95
RVP Velvia	51.95	RTP 64T	49.95
RAP Astia	51.95		

FUJICHROME PROFESSIONAL SLIDE FILM

	ASA	35mm 36X	w/Processing by Fuji	by Kodak	120	220	Bulk 100'	4x5 10	4x5 50	8x10 10	8x10 50
RVP Velvia	(50)	4.99	8.28	9.28	2.99	6.49	73.95	18.95	86.95	71.95	334.95
RTP	(64)	5.99	9.28	10.28	3.39	–	86.50	17.95	82.95	68.95	319.95
RAP Astia	(100)	4.99	8.28	9.28	3.19	6.49	69.95	17.95	83.95	69.95	329.95
RDP II Provia	(100)	4.75	8.04	9.04	2.49	–	64.95	–	85.95	Call	–
New! RDP III Provia	(100)	5.99	9.28	10.29	4.49	8.69	–	18.95	85.95	70.95	329.95
RMS 100/1000		6.49	–	–	4.19	7.99	99.95	–	–	–	–
RHP Provia	(400)	6.09	9.38	10.38	4.19	–	109.95	–	–	–	–
RSP Provia	(1600)	6.69	–	–	–	–	–	–	–	–	–

	ASA	35mm 36x	w/p	Roll Film 120	220	100' Bulk	4x5 10	4x5 50	8x10 10	8x10 50
FUJICOLOR PRO PRINT FILM										
NPS	(160)	2.99	11.38	2.35	5.29	42.95	15.95	71.95	58.95	—
NPL	(160)	—	—	3.49	—	—	16.95	73.95	59.95	—
NPH	(400)	3.59	11.98	2.49	5.69	—	—	—	—	—
NHG II	(800)	5.79	14.18	3.79	7.39	—	—	—	—	—
FUJI PRO BLACK & WHITE FILM										
Neopan	(100)	1.99	10.38	–	–	–				
Neopan	(400)	2.44	10.83	2.25	–	34.95	—	—	—	—
Neopan	(1600)	3.19	11.58	—	–	—	—	—	—	—
CDU Duplicating		—	—	—	–	42.95		67.95		257.95
ITN Internegative		—	—	—	–	74.95	16.89	74.95	62.95	290.95

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Ted Albracht

RODEO CLOWNING

When interviewed by ESPN after the rodeo, our pictured hero shrugged a cowboy shrug and said, "In hindsight, all I can say is the horse zigged when I zagged." Ted Albracht grew up going to rodeos. They're in his blood. As a photographer, those years of experience gave him the awareness to be in a good spot for prime rodeo action. "I knew that the broncs tend to either jump out from the chute and buck while spinning in circles or run down the sides of the arena while bucking." He decided to position himself for the "spinners." This was the first shot of the first roll. It certainly pays to know your subject, to be quick and to be a little lucky. We hope you get a kick out of the image.

Nikon 8008, Nikkor 180mm, Nikon SB-24 Speedlight flash, Fujicolor 1600 pushed one stop

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Imagine one lens that enables you to photograph tight action shots, the overall scene, or astounding macro detail, all with professional results. A quantum leap in optical technology, the new Tamron AF28-300 is that lens. Not a mere lens evolution, but rather a revolution, the Tamron AF28-300 employs an integration of Hybrid Aspherics applied to Low-Dispersion (LD) glass elements. This cutting edge technology is enhanced by the use of the world's first Quad-Cam Zoom, a mechanism thatallows the lens to achieve compactness at 28mm while holding precise extension at 300mm. Rounding out the lens' impressive feature list is a newly designed Internal Focusing (IF) System. Brilliant color, edge to edge sharpness, and unprecedented image quality throughout its entire 10.7X zoom range make Tamron's AF28-300 a winning choice.

Photos by Johnny Starr with Tamron AF28-300mm

AF 28-300mm

F/3.5-6.3 LD Aspherical (IF) Macro for Canon AF, Minolta AF, Nikon AF-D, and Pentax AF

Tamron's remarkable AF28-300mm provides true macro capability with its 1:3.7 maximum magnification ratio at f=240mm in addition to its fantastic range from 28mm wideangle to 300mm telephoto.

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